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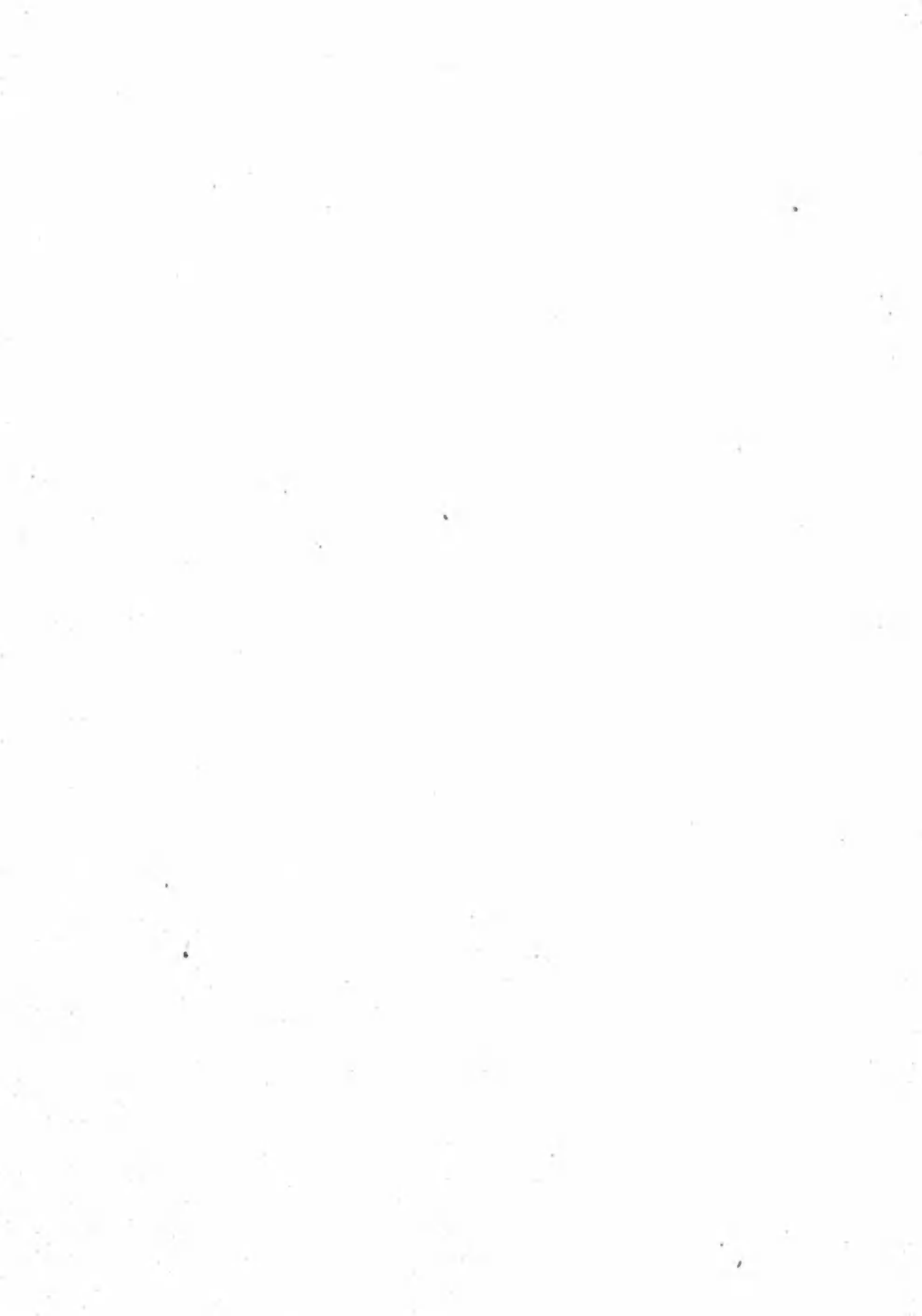
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I. COPY OF THE 'KUDARA KWANNON'

## I. REPLICA OF A STATUE OF KWANNON.

THE beautiful early sculpture of Japan is quite unknown in Europe except to students; none of its masterpieces has left the country, nor is there any chance of their being allowed to leave in future. Hence the acquisition of a very fine copy in wood (Frontispiece) of one of these masterpieces should provoke a special interest among lovers of art. The copy, which is full size and exact in every detail, was undertaken for the Museum by Chonosuke Niïro, well known both as an authority on early Japanese sculpture and as a craftsman of unequalled skill in restoring ancient work. The statue now in the Museum has been carved, like the original, from camphor wood, and the abraded coating of gesso and vermilion has been closely imitated. A number of camphor trees, in Japan and Formosa, were cut down before one of perfectly sound timber could be found. The figure, which is somewhat over life size, represents Kwannon, the Bodhisattva of Compassion, standing on a lotus, with the right hand extended and the other holding the symbolic vase. Behind the head, supported on a bamboo pole, is the great wooden halo symbolizing a spiritual radiance. The slender proportions of the form, the prolonged flow of the lines, conspire with the expression of the face and the gesture of the hand to produce an almost hypnotic effect. The statue, which is in the famous temple of Hōryūji near Nara, though till lately lent to the Nara Museum, is in the style of the Asuka or Suiko period and is assigned to the early years of the seventh century A.D., when Japanese artists were strongly under the influence of Korea and of the Chinese sculpture of the Wei period. This statue has, indeed, been traditionally ascribed to a Korean hand and on that account known as Kudara Kwannon, Kudara being a province of Korea. On this question there is no certainty. Mr Niïro's replica has been executed with extraordinary sensitiveness and subtlety, and will enable lovers of art in England to appreciate the exquisite quality of the religious sculpture of this era, most fully treated in Mr and Mrs Langdon Warner's work, *Japanese Sculpture of the Suiko Period* (Yale University Press, 1923). It has been acquired with the help of contributions from Sir Percival David, Bart., the National Art-Collections Fund, and Mrs Alexander Whyte. L. B.

## 2. EARLY CHINESE BRONZES.

THE collection of early Chinese bronzes in the Museum is still inadequate, but it has been strengthened lately by the acquisition of eighteen small objects which range in date from the Yin period (1401-1122 B.C.) to the Six Dynasties (A.D. 220-589).

They are all items of personal adornment or equipment, including a mirror, belt-hooks, plaques for sewing on to garments, knives, chariot fittings, and horse trappings; and their ornament, which is characteristic, shows the development of the decorative art in China from the rigidly formalized animal and bird motives of the Shang and Chou periods, through the growing naturalism of the Chin and Han, to the full 'life-movement' which culminated in the T'ang dynasty.

A few examples will explain the nature of these new additions. The knife (Pl. II, fig. 1), with its highly conventionalized dragon ornament on the handle, is a type which is not unfrequently found in the Anyang district of Honan but which is rare elsewhere. This piece came from Hsiao T'un in the district just named, in which once stood the capital of the Yin dynasty. The openwork belt ornament (Pl. III, fig. 3) must be of approximately the same date. The horse frontlet (Pl. II, fig. 2), with its formal *t'ao t'ieh* monster head, belongs to the Chou period (1122-255 B.C.).

Pl. III, fig. 5, a belt-hook of unusual form, the body of which represents a bear while the hook consists of a monster's head and neck, belongs to the transition period which is generally placed in the brief Chin dynasty (255-206 B.C.). This piece is of solid construction and has a rich, blue patina.

The linch-pin (Pl. III, fig. 6), with its attractively modelled boar's head, is probably to be referred to the early part of the Han period (206 B.C.-A.D. 220). The two belt-hooks (Pl. III, figs. 7 & 8) and the disk (Pl. III, fig. 4) represent Han art in its maturity. The lizard-like dragon, commonly described as a 'hydra', is a familiar feature of the ornament of this period. It appears in a tangle of coils on the body of fig. 7 and in less complex form in the outer ring of fig. 4. The sharply cut design on the elegant belt-hook (fig. 8) resolves itself into two tigers with heads at either end. Both this and the hook in fig. 7 are gilt.



2



1

II. CHINESE BRONZES





3



4



8



7



6



5

### III. CHINESE BRONZES

Fig. 4 is a remarkable specimen, probably a dress ornament. It is an openwork disk with central design of a quatrefoil flower which frequently occurs in Han designs, and concentric bands of ornament the largest of which contains six 'hydras'. The heads of four of these creatures project beyond the outer ring, with open mouths which form small tubes for threading the disk on to its garment. Two of the bands of ornament were further enriched with turquoises in round settings, but only a few of these jewels remain. A violet-blue patina has formed on part of the surface.

R. L. H.

### 3. A POTTERY VASE FROM SZECHWAN.

THE remarkable vase illustrated in Pl. IV was found in a rock tomb at Kagu, near Weikiu, a town in the hills about 70 miles North-west of Chengtu in Szechwan. It was obtained by the Rev. Th. Torrance, who claims for it a Han date, producing as collateral evidence a pigmented pottery figure of definitely Han character and found in a neighbouring tomb with coins of late Han (second century) type.

The hills at Kagu are inhabited by the Ch'iang tribe, which is reputed to have come from Western Asia, and which has a 'somewhat Jewish' form of religion. But the valleys have long been held by the Chinese and the presumption is that the rock tombs contain Chinese burials.

The vase is hand made and of a fine-grained black pottery. Its peculiar features are two large, flat handles, an angular mouth, and four protuberances on the body ringed round with pseudo-spiral grooves. The base is oval. Its form is not of a pure ceramic kind and suggests a loan from some other material, probably bronze. In searching for a parallel one naturally looks first among the Chinese bronze forms; but the *Hsi ch'ing ku chien*, which is a corpus of Chinese metal shapes, shows us nothing like it. Oddly enough, the nearest analogy in Far Eastern metalwork is found in certain modern Japanese bronze vases, which have long flat handles, four bulges on the body ornamented with spirals in relief, and a suggestion of the peculiar angular mouth. There can hardly be a doubt that these modern bronzes derive these features from some ancient vase, such as

that under consideration; and it would be interesting to find the connecting link, which is at present missing.

As to the shape itself it is so un-Oriental that one is tempted to ask if it could not have been brought by the Ch'iang tribe from Western Asia. But so far we have not succeeded in finding any analogous vessels of Western Asiatic origin. The nearest parallel occurs in pottery found farther West. Two flat handles and four bulges decorated with spiral lines appear on Bronze Age pottery found in Southern Hungary. The flat handles and spiral ornaments are also to be seen in black Etruscan vases of the seventh century B.C., but in this case the spirals are merely scratched with a point on the round body of the vase and there are no protuberances. But the investigation of the problems raised by this Kagu vase is not yet far advanced. Perhaps some reader of the *Quarterly* may be able to throw light on them.

The height of the vase is 11·2 inches.

R. L. H.

#### 4. THREE OBJECTS FROM 'IRAQ.

THE large limestone head, no. 118897, Pl. V, was presented to the Trustees by Sir Austen Henry Layard in 1848, as having been found at Nineveh—not, in this case, Nimrûd. It has long been exhibited with Assyrian objects, but now that Dr Campbell Thompson's excavations have proved that the city was inhabited not only in the early painted pottery period but also during the centuries between Manishtusu of Agade and Hammurabi, there can be little doubt from the general style and the treatment of such details as the fringe of hair, or the rippling behind the broad band surrounding the head, that this fragment must belong to the period of the Third Dynasty of Ur, a little earlier or a little later, say 2300–2100 B.C. The nose was presumably broken off in antiquity and a regular socket made for the repair, as may also be seen in the statuette of the goddess from Ur, *B.M.Q.* I, Pl. XXI, *b*. The head is probably that of a woman, and is of interest because it is one of the rare examples more than life size of the sculpture of the period; it seems, indeed, to be the largest yet known. The head no. 118909 built into the wall of the Nineveh Gallery is obviously from the same school of craftsmen. The elaborately curved lips in both are unusual.



IV. POTTERY VASE FROM SZECHWAN



V. LIMESTONE HEAD FROM NINEVEH

The small aragonite head, no. 116664 (Pl. VI, fig. 1), is from southern 'Iraq. Owing to the fracture it is impossible to be certain whether the back did not once consist of a central stele against which the head and figure rested, but a slight curve in the block at the back makes this explanation improbable and the character of the statuette when complete doubtful. The hair is represented by a close series of incised circles, continued up to a sharp edge, which seems to be caused by a straw hat on the back of the head; for the zigzag points to plaiting, and the rayed lines point to the interpretation of the head as wearing a straw hat. The eyes and other details tend to show that this head is probably earlier than the Hellenistic age; it is difficult to believe that it is so early as the time of Gudea, the only period of early Babylonian art to which it might be assigned. Though small heads of the Gudea period are delicately carved and might almost be thought, as Heuzey has said, to show Greek influence, on a superficial examination, the present example is rather different from them, and is hardly likely to be older than the fifth century B.C.; it was possibly carved in the Achaemenean period, and as representing a beardless youth may be the counterpart of the bearded head of about that date from the Stoclet Collection in the Persian Exhibition.

The glazed vessel, no. 92090 on Pl. VI, fig. 2, was perhaps made in the early centuries of the Christian era. It is a pot in the form of a crouching boar, very delicately modelled, from 'Iraq. The glaze is of the kind commonly found on pottery of the period of the Parthian domination. The pose and treatment of the animal correspond very closely to that of the very early steatite carving published in Mr Woolley's report, *Antiquaries Journal*, X, no. 4, Pl. XLI b, so that it is a curious and rare example of connexion between the art of the Parthian and earlier Sumerian periods.

S. S.

##### 5. A SEAL OF MOHENJO-DARO TYPE.

THE Department of Egyptian and Assyrian Antiquities has lately been presented with an especially interesting example of the seals first made familiar by the excavations of Sir John Marshall and his collaborators at Mohenjo-Daro and Harappa in the basin of the Indus. Several seals of this kind have been published which are

known, or safely presumed, to have been found in Babylonia, thus indicating at least a trade connexion with North-west India at a period which may be roughly defined as the earlier half of the third millennium before Christ. The excavations at Ur have, in fact, yielded more than a dozen whole or fragmentary objects of this kind, and it is to be expected that still other sites than those already known will be found to contain them, as they are explored. The present example (Pl. VI, fig. 3, from the original, and an impression), though of uncertain provenance, was originally bought in Baghdad and therefore was presumably found somewhere in 'Iraq. Like the majority of the specimens from Babylonia it is round, not rectangular; this is the shape of all but one of those found at Ur. The material, as usual, is steatite with the characteristic thick creamy 'glaze', and the dimensions are: diameter  $1\frac{1}{8}$  in. (3.3 cm.), thickness at edge  $\frac{1}{4}$  in. (1.3 cm.). On the face is a representation, at present unique, of a bull mating with a cow—the subject is clear, in spite of some damage. Above is an inscription in the 'Indus' writing, of five characters, among which the figures of two men, side by side, are made especially prominent. This pair is occasionally found in the writing upon seals from Mohenjo-Daro (see Marshall, *Mohenjo-Daro and the Indus Civilization*, Vol. III, Sign-manual, no. CCCLXXI). The other signs (reading from left to right on the seal itself) are *ibid.* nos. CCCXLVI, CCXCVII, and XXVIII (?).

C. J. G.

## 6. A DERBY PORCELAIN GROUP.

THE acquisition in 1929 of a group of Derby porcelain of about 1760, representing Clio and Cupid and adapted from an engraving after Boucher, was reported in the *British Museum Quarterly*, Vol. IV, p. 83. The Museum has now succeeded in acquiring a specimen of the companion group, which is here illustrated (Pl. VII *a*), together with a copy in the Print Room of the original engraving after Boucher by J. Daullé, dated 1756 and entitled *La Muse Erato* (Pl. VII *b*). Like her sister Muse, Erato is depicted reclining on a cloud, holding a tambourine, while Cupid makes an offering of flowers. Unlike the companion group, this one is taken direct from the engraving, instead of being modelled in reverse. In the case of



1a



1b



1c



1 2  
2



3a



3b

# VI. OBJECTS FROM 'IRAQ





VII. (a) DERBY PORCELAIN GROUP AFTER BOUCHER



VII. (b) PRINT AFTER BOUCHER

the Clio the unknown modeller probably made use of a mirror, his intention being to secure a happier symmetrical effect.

Height 8·7 inches.

W. K.

## 7. EARLY GERMAN WOODCUTS AND ENGRAVINGS.

A GROUP of early woodcuts and engravings recently acquired includes several items that are either unique or extremely rare. A woodcut of two angels supporting a monstrance (Schreiber 1838 *m*), formerly inserted in a manuscript in the monastery of St Peter at Salzburg, is attributed to the Suabian School, about 1460. It has rich and unusual colouring, crimson, brown, yellow, and green, the two first colours skilfully counterchanged, combining harmoniously with the deep cream tone of the paper. Much less interesting, but in fine preservation, is an undescribed woodcut of about 1480, well coloured, representing the holy women at the Sepulchre, in the style of Augsburg book-illustrations; in composition it resembles Schreiber 549.

The engravings of the fifteenth century include an undescribed work by the Master with the Banderoles, a *Crucifixion* with the Virgin and St. John and three Angels, surrounded by a lengthy inscription. This print has a curious history, having been discovered in 1829, along with almond husks and silk cocoons, in a mouse's nest in some Italian city, apparently Padua, since the Arena was mentioned in the description of the locality in the document which described the find. Other acquisitions of the same class are a round heraldic engraving (Pl. VIII, fig. 1) by the Master E S, Lehrs 47, hitherto known in the second state, retouched by Meckenem, only in the Dutuit Collection, Paris, while Dresden and Vienna have the first state; a fine early impression (Pl. VIII, fig. 2) of an undescribed *Christ Crowned with Thorns* by the Master of the Berlin Passion, belonging to a Passion series (Lehrs 14-25), of which some prints are in a manuscript bequeathed by Henry Huth, and a small *St Andrew* (Pl. VIII, fig. 3) by the 'Meister mit den Blumenrahmen', which was hitherto known only at Berlin.

An important acquisition of the sixteenth century is a perfect impression of the Sapphic Ode to St Coloman by Joannes Stabius,

printed (at Nuremberg) in 1513, with the woodcut by Springinklee of which the Department possessed hitherto only a somewhat late impression. This sheet, which is extremely rare (there are impressions at Coburg and in the Munich Library), forms a welcome pendant to the other Sapphic Ode by Stabius (1575), acquired last year, with Dürer's woodcut of the Patron Saints of Austria. Both poems were dedicated to Stiborius, parish priest of Stockerau in Lower Austria. C. D.

#### 8. THE ROSENHEIM EX-LIBRIS.

THE extensive collection of foreign Ex-Libris formed by the late Mr Max Rosenheim has been offered to the Museum as a gift by Mrs Theodore Rosenheim. Containing, as it does, a large number of duplicates from the Franks Collection, the gift needs lengthy examination before it can be decided how much is actually needed to complete the existing collection. Up to the end of April 192 specimens, chiefly German, had been definitely accepted, either as book-plates or as additions to engravers' works. A selection of the most handsome heraldic designs, either drawn or engraved, has been placed among the recent acquisitions now exhibited. These include a beautiful specimen of the earliest book-plate of a lady, that of Radigunda Eggenberger, from a Buxheim book, a fine Nuremberg woodcut of 1505 with the arms of the Archbishop of Salzburg, large heraldic etchings by Lautensack and Saldörffer, an undescribed work of the Bavarian engraver Peter Wernher, and the beautiful woodcut here illustrated (Pl. IX) of the arms of the Emperor and the Electors, which is not an ex-libris but a book-illustration published at Frankfurt in 1594. Mr G. H. Viner has been kind enough to undertake a careful examination of the German, Swiss, and French book-plates, which is not yet completed. C. D.

#### 9. PRINTS BY EDWARD CALVERT.

EDWARD CALVERT'S complete engraved work, consisting of no more than four prints on copper, seven on wood, and two on stone, has been described in detail by Mr A. J. Finberg, *Print-Collector's Quarterly*, XVII (1930), 139; and an appreciation of great insight appeared in Mr Laurence Binyon's *Followers of*



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2



3



4

VIII. 1-3. GERMAN ENGRAVINGS. 4. CALVERT: THE BRIDE



IX. ARMS OF RUDOLPH II AND THE ELECTORS

*William Blake*, 1925. The whole of his original work, including the actual copper-plates and wood-blocks of the prints published between 1827 and 1830, was already in the Department of Prints and Drawings, but the collection has been recently enriched by the acquisition, through the National Art-Collections Fund, of three beautiful impressions, and rare states, from the collections of Samuel and A. H. Palmer, and F. L. Griggs. These are the *Bride* (F. 1, II; here Pl. VIII. 4), the *Cyder Feast* (F. 6, I), and the *Return Home* (F. 9, I).

A. M. H.

#### 10. ETCHINGS BY MARIANO FORTUNY.

**F**ORTUNY'S etchings, amounting in all to twenty-nine subjects, form an attractive supplement to his more important work as a painter. A Spaniard, living chiefly at Rome, his short life of thirty-eight years (1836-74) saw the production of numerous paintings of contemporary subjects, full of the brilliance of the southern atmosphere, of which he was a remarkable interpreter. Many of these, as well as his etchings, were inspired by his visits to North Africa, initiated by his official records of the Spanish-Moroccan War of 1860.

His etchings show accomplished draughtsmanship and a delicately bitten line, with occasional use of aquatint. They are described in Béraldi's *Graveurs du XIX<sup>e</sup> Siècle*, Vol. VI (1887), and sympathetically appreciated by Mr Royal Cortissoz in the *Print-Collector's Quarterly*, I (1911), 237. His etched work, hitherto represented in the Museum by ten plates acquired in 1873, has been greatly enriched by the gift from the artist's son, Mariano Fortuny of Venice, of a complete set of the etchings printed on parchment in 1875. Only two sets were so printed, the other being in America. The gift is accompanied by a large album of photographs, including enlargements of details, of the picture *La Vicaria* (Marriage in a Spanish Sacristy), now at Barcelona, and by a finely illustrated record of Fortuny's work with introduction by Baron Charles Davillier.

A. M. H.

#### 11. MODERN PRINTS.

**T**HE most important items in a gift of modern prints made in March by the Contemporary Art Society are complete sets of proofs of Stephen Gooden's line-engravings illustrating the 'Fables'



of La Fontaine and of Blair Hughes-Stanton's wood-engravings for *Comus* (Gregynog Press, 1931). Both rank among the most excellent works recently produced in English illustration. The gift also included fifteen trial proofs of Rushbury's dry-points, lithographs in colours by E. Cross, M. Denis, and K. X. Roussel, woodcuts in colour by Spanish and Swedish artists, and a fine water-colour (Coast Scene, Dymchurch) by Paul Nash. Two proofs of wood-engravings by Oscar Bangemann after drawings by Delacroix are marvellous feats of facsimile work. C. D.

## 12. JAPANESE PRINTS AND PAINTINGS.

AS a supplement to the gift of nineteen choice colour-prints of which some account was given in the *Quarterly* last year, Vol. VI, no. 2, Mr R. N. Shaw has presented to the Sub-Department of Oriental Prints and Drawings three woodcuts by Terunobu, Harunobu, and Kitao Masanobu. This brings the total of prints in Mr Shaw's successive benefactions to the number of eighty-five.

Terunobu is an exceedingly rare artist, of whom nothing is known except that he was one of a group of artists working in Yedo under the influence of the Torii masters and of Okumura Masanobu in the first and second quarters of the eighteenth century. The newly acquired print is hand coloured; it represents a beauty of the day and is boldly designed with sweeping lines. The colour-pattern is composed of warm yellow, pale brick-red, and slate blue, but an irregular mass of black is a potent factor in the design. To judge from the coiffure, the print dates from the 1720's. The Harunobu is a charming example of that exquisite master. Japanese artists often treated sacred personages with gay irreverence; and here Daruma, the great patriarch of the Zen sect, is introduced to us shaving his cheeks as he sits in a boat poled along by a girl, with the water for a mirror. The third print, of a man and woman walking in a garden with a small boy who has just caught a frog, is by Kitao Masanobu, the gifted artist who gave up painting while still young to become famous as a writer. This is a very distinguished design.

Some other quite recent acquisitions, not yet noticed in the *Quarterly*, may be mentioned. Four large woodcuts, of the kind

made and sold in Buddhist temples, have been acquired by purchase. Hitherto the Museum has had almost no examples of these 'temple-prints', though with the Stein Collection it acquired a number of early Chinese Buddhist woodcuts of the type from which these Japanese prints are descended. The four prints in question have all been assigned to the seventeenth century, though the dating is conjectural. They are interesting for the study of the art of the woodcut as it existed apart from the Ukiyo-yé school, and still more for the study of popular Buddhism in Japan. One is rather elaborately coloured with gold and pigment; in another the woodcut is treated as the foundation of what in effect is a painting; the other two have touches of red only.

In the section of painting the Sub-Department has acquired by purchase an attractive *kakemono* of two girls by Tsuneyuki (early eighteenth century), who is a link between the Kanō and Ukiyo-yé schools, and an album of fourteen small paintings by Kawabata Gyokushō (1842-1913), a famous modern master hitherto unrepresented in the Museum.

L. B.

13. A ROMAN GLASS FLASK FROM RICHBOROUGH.  
THROUGH the good offices of Mr Bertram W. Pearce, who presented the 'Samian' cup, the Museum has acquired two complete Roman specimens that in all probability came from one interment after cremation (or from two contemporary burials), on the line of the East Kent light railway south of Richborough. They were found years ago, and retained by the finder till recently; but he can give no further information about their discovery. The Gaulish cup (form 27) is stamped inside with the name of Justus, well known as a potter of La Graufesenque, Aveyron, who was active A.D. 80-90. The ware is thin and well turned, with a maximum diameter of 3.3 in. The companion vessel (Pl. X, fig. 1) is of dark-blue glass with white markings, stoutly made, with two broad and squat handles on the shoulder, and broad bevelled lip. It is 3 in. in diameter, of the aryballos form, and was intended to hold oil or unguents for use at the bath. As it was always slung from the waist, the rounded base would not be inconvenient: the type has often been



found abroad with a bronze bow-handle attached by rings. Several varieties are figured in Morin-Jean's *La Verrerie en Gaule*, pp. 82-8. In most cases the glass is clear and greenish, and the deep-blue colour is rare in Britain, the closest parallel being the pillar-moulded bowl in the Museum from a burial of about A.D. 100 at Radnage, Bucks. (*Antiquaries Journal*, III. 334, Pl. XXXV). The place of manufacture was probably Syria (A. de Ridder, *Catalogue de la Collection de Clercq*, VI, pl. XXIX, no. 548). In any case both glasses were imported into Britain during the richest period of the Roman domination, when trade was brisk with Gaul, which in addition to home manufactures no doubt transmitted articles of luxury made farther afield within the limits of the Empire.

R. A. S.

#### 14. A RARE COIN OF AUGUSTUS.

THE coinage in gold and silver of moneyers at the mint of Rome under Augustus has a special interest of its own. It represents the last activity of the senatorial mint—a moment's pause between coinage still Republican on the one hand and coinage purely imperial on the other. Even the silver of the issue is not common, while gold is rare in a very high degree. The Museum has recently acquired a beautiful specimen (Pl. X, fig. 2, enlarged 2 : 1) of one of the rarest of these *aurei*—a coin of C. Antistius Vetus, one of the three moneyers of the year 16 B.C.—showing on obverse a winged bust of Victory, on reverse a priest sacrificing at an altar, towards which a *victimarius* is leading a bull. Only three other specimens of the coin seem to have been noted—one in Vienna, one in Osnabrück, a third in the Gnechi and then in the Evans Collection till the sale in 1922. The coin is a very fine specimen of Augustan art; the Victory of the obverse, despite its smallness of scale, has a suggestion of dignity and beauty. But the main attraction of the issue lies in its historical interest. The Victory of the obverse is naturally interpreted as the 'Victoria Augusti', the power of Victory expressed through the personality of the Emperor—a power no longer to be questioned since the recovery of the Parthian standards in 20 B.C. But the only legend is the signature of the moneyer C. ANTISTI · VETVS IIIIVIR; there is no explicit reference to the Emperor. The reverse of the



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2 a



2 b



4

6

3

6

5

X. 1. ROMAN GLASS FLASK

2-6. ROMAN, BRITISH, AND ENGLISH COINS



coin makes good the deficiency. The sacrifice scene is explained by the legend *PRO VALETVDINE CAESARIS S·P·Q·R·*: that is to say, vows are being offered 'for the health of Augustus' by the Roman state (*S·P·Q·R·*—'senatus populusque Romanus'—senate and people of Rome). The presence of the bull at the altar might suggest that vows are being paid ('soluta'), not undertaken ('suscepta'), but the formula 'pro' must indicate a look forward to the future. If thanks for the past were in question we must expect *OB VALETVDINEM CONSERVATAM* or similar phrase. The health of Augustus was notoriously weak and in 23 B.C. he underwent a severe illness, which almost cost him his life. No special crisis in his health is recorded for 16 B.C., but, as he was about to leave Rome for Gaul on an important task of organization and reform, his continuance in well-being was a matter of more than ordinary importance. Our interpretation is confirmed by the denarius of L. Mescinius Rufus, a colleague of Vetus at the mint, recording the undertaking of public vows for the 'safety and return of Augustus' (*PR· S· ET RED· AUG*).  
H. M.

#### 15. ENGLISH AND ANCIENT BRITISH COINS.

**T**HE Department of Coins has recently acquired four rare coins of the reign of Stephen, which reflect in certain peculiarities the disturbed condition of the coinage during the civil war of that reign. A penny of Malmesbury (Pl. X, fig. 4), bearing as its obverse legend the words *Rex Ang[liae]* without a king's name, is believed to be a specimen of the Duke's money. After the Empress had withdrawn her own claim to the throne in favour of her son, the coinage of the Angevin party, which had previously borne her name, was struck in the name of Henry with or without the title of king. The piece now acquired seems to occupy a midway position between the coinage of the Empress Matilda and that of Duke Henry. It came from the Nottingham find and was in the Roth sale in 1918.

The second coin is a specimen of the curious series of Stephen's coins which were struck with obliterated obverses. It is thought that moneyers put their dies out of action by erasure when in danger of

capture by an enemy, and that the dies were used in spite of the erasure after the danger had passed, or, possibly, by an enemy who had succeeded in capturing them. This coin, of the Bristol mint, is unusual in having the obverse obliterated by a series of horizontal and vertical lines; it is more usual to find a cross punched over the king's features. This coin was in the Dartford find, 1826, and the Rashleigh (1909) and Roth (1917) sales. The other two pennies, though bearing the king's name, are peculiar in style; one of Durham resembles the neat craftsmanship of the large York series of this reign; the other bears a mint signature which is doubtfully interpreted as *Devizes*. Both were in the Rashleigh sale; the latter was found in the Dartford hoard. The Durham penny is illustrated on Pl. X, fig. 5.

Six gold nobles of the reign of Richard II, recently acquired, have an important bearing on the classification of the coinage of the reign. One, struck early in the reign, combines on obverse and reverse features of two separate issues. Four coins omit the French title but are not all of the same period; the earliest of them has a portrait of clumsy workmanship that recurs on certain nobles of the Calais mint; the other three are distinguished by lettering peculiar to the late issues of the reign. The sixth coin is a very fine specimen of the rare issue, struck at the end of the reign, which bears a crescent on the rudder of the ship; it is illustrated on Pl. X, fig. 6.

A rare Ancient British quarter-stater has been presented by Mr F. H. Bull, Director of the Minster Bay Company, which found it when digging on the cliff face at Minster in Sheppey. The type, the feature of which is the pentagram below the horse on the reverse, was previously only known on a specimen in the Hunter Collection and in a drawing of one found at Reculver. It probably belongs to the Kentish district. A photograph of it appears on Pl. X, fig. 3. There have also been acquired five contemporary forgeries of Ancient British gold coins, which were found together below the soil on the Downs near Eastbourne; they were thinly plated with gold on copper cores and illustrate the method in vogue at this time with unscrupulous moneyers. The dies used were in no way inferior to those of the genuine coinage.

G. C. B.

## 16. LEAVES OF A ST ALBANS ABBEY CHARTULARY.

A HAPPY chance has, within recent years, restored some missing leaves of a chartulary of St Albans Abbey which came into the possession of the Museum with the Cotton Collection. In 1923 the Department of Manuscripts purchased a manuscript (now Add. MS. 40734) relating to Codicote manor, one of the many possessions of that Abbey. It consists of two distinct portions. The first (ff. 1-16) is a fourteenth-century copy of an extent of the manor made in 1332, one of a series which presumably covered all the lands appropriated to the cellar, and other examples of which in the Museum are the extents for Caldecote (Lansdowne MS. 404, ff. 46-8) and Tyttenhanger (Add. MS. 36237, ff. 1-12).

The second portion, separated from the first by a blank leaf, contains copies of forty-five deeds relating to Codicote, in a hand of the second half of the fourteenth century, with additions, including a deed of 1428, at the end. The leaves have been heavily cropped, but on several are the remains of a foliation and a distinct pagination, both probably of the fifteenth century. From the figures which survive it can be deduced that the leaves at one time were numbered ff. 171-83 and pp. 171-96. It was obvious that this portion of the recently acquired manuscript previously formed part of a larger book which a search among surviving records of St Albans Abbey in the Museum quickly established to be beyond doubt Cotton MS. Otho D. iii. This, a chartulary of the Abbey badly damaged by fire in 1731, is written in two columns of forty-seven lines; each charter has a heading in red; and in the margin the hand responsible for the foliation has numbered the deeds, the first entry on each folio receiving the number one and so on. All of these features are shared by the Codicote leaves and the handwriting corresponds. Moreover, in the Cotton manuscript, which is arranged topographically, there is no section devoted to Codicote, and though in its present state it is impossible to say whether there is a gap between ff. 170 and 184, there can be little doubt that the latter portion of Additional MS. 40734 at one time formed part of this chartulary.

B. S.

## 17. A REGISTER OF FOUNTAINS ABBEY.

**F**OUNTAINS Abbey, the greatest and richest Cistercian house in Yorkshire, has left ample memorials of its numerous possessions. The most elaborate of its chartularies is that compiled in the fifteenth century, in which the various manors are arranged in order of the letters of the alphabet, the charters relating to each manor being numbered in a separate series. This ran to five bulky volumes, the first three of which, covering letters A–C, D–I, K–M respectively, are now in the British Museum (Cotton MS. Tiberius C. xii, Add. MSS. 40009, 37770), the fifth, Q–Z, is in the John Rylands Library at Manchester, and the fourth, bridging the gap between III and V, is missing. In 1509, at the expense of Abbot Marmaduke, a new register, summarizing the entries in that just mentioned, was prepared (Add. MS. 18276). Much earlier, however, in the thirteenth century, a register had been compiled on a different plan. From this (now Rawlinson MS. B. 449 in the Bodleian Library) were taken the texts of the charters printed in Vol. V of the last edition of Dugdale's *Monasticon*. The Department of MSS. has just acquired a volume (Egerton MS. 3053) which has perhaps some relation to the Bodleian MS., and certainly dates, like it, from the thirteenth century. This is a register of the charters relating to Aldbrough (near Masham), a property originally given to Fountains and to its members as a grange by Roger de Mowbray. It is a slim quarto volume of 21 leaves, made up in two gatherings of 14 and 7 folios respectively, and in a binding prepared from a notarial document on vellum. The repetition at the top of each page of the word 'Aldeburgh' suggests that it was intended to form part of a complete chartulary, and this impression is at first sight strengthened by a rubric on f. 9, where, after mentioning a charter 'written above in this same register of Aldeburgh, xix', the copyist cites a later charter concerning the same property, which 'is written among the charters of Dacre, xiii'. In Rawl. B. 449 Dacre and Nidderdale form the concluding section. So, too, reference is made on f. 18 b to charters 'written in the register of Craven, clxv, clxvi, clxvii, in order'; but Craven does not seem to be included in Rawl. B. 449, which is clearly not complete. The presence of a table of contents at







XI. FLORENTINE FIFTEENTH-CENTURY ENGRAVING  
(Reduced)

the beginning of the volume is perhaps evidence against this suggestion. Several of the sections in Rawl. B. 449 have similar tables; but an examination of that MS. shows that it was not originally a single volume. Apparently the thirteenth-century compilers made a separate register for each possession of the Abbey. These registers were added to from time to time, and a number of them, but not all, were later bound together to form Rawl. B. 449. The register of Aldbrough there contained was certainly not copied from Eg. 3053, for the latter abbreviates the opening formulae and omits witnesses, whereas the former gives them.<sup>1</sup> On the other hand, internal evidence makes it equally clear that Eg. 3053 was not copied from Rawl. B. 449 but direct from the original charters; indeed, it is a fuller register of Aldbrough deeds than that in Rawl. B. 449, ff. 20-25 b (90 deeds as against 32 there). It is in this evidence that the chief interest of the volume lies; for frequent notes by the copyist show vividly how a chartulary was compiled. It will be of interest to quote a few of these notes or portions of them: f. 9, 'This aforesaid composition is in duplicate; and one is sealed with four seals of the abbots, the other with only one seal'; f. 10, 'Also three others which are not written here because not much account is to be taken of them'; f. 11 b, 'It is to be known that we have not elsewhere any other charter or confirmation from this Nigel except this only; but from Nigel his grandfather we have charters in various places'; f. 12, 'A certain John de Aymoy and Matilda de Moreuilla his wife confirm to us this gift of the aforesaid Hugh in a charter tied up with the charters of this bundle marked "H"; but because it is a question of dower the charter is not written here'; f. 17, 'Note that with these xii charters written above marked "K" there are tied together certain writings of H. de Whallay and Aaron late Jew of York relating to conventions concerning the premisses;

<sup>1</sup> The compilers of the fifteenth-century chartulary did not copy from either, since they arranged the charters in a different order, and their texts show differences from those in Dugdale (not always to be accounted for by miscopyings in the latter) which would in that case be inexplicable. Moreover, in Tib. C. xii, Bramley, one of the members of Aldbrough, is given separately, under B; in Rawl. B. 449, as in Eg. 3053, it is placed under Aldbrough. Clearly there was a renumbering and rearrangement of the charters in the fourteenth century; see below.

but no account is henceforth to be taken of those writings and so they are not written here'. These vivid touches are wanting in Rawl. B. 449.

From these and similar notes it is clear that the charters of each grange or manor were tied up in bundles, each of which covered one member of the manor and was denoted by a letter of the alphabet, the charters being numbered separately in each bundle. In the volume there is also a single current numeration in red for the whole Aldbrough series, the press-marks (bundle and number, e.g. A. i, B. iii) being inserted in black. The charters seem to have been kept in boxes (*thecae*), as appears from a note on f. 20: 'And it will be found tied up and marked, viz. "E", with the charters of Pot, first *teka* of Aldeburgh'.<sup>1</sup> Only one of the original charters of this series is to be found in the British Museum (Add. Ch. 7491), and this has on the back, in a fourteenth-century hand, '8', and in a hand of the fifteenth-century 'viii' instead of the press-mark (B. iii). This is the serial number in the collection of the Aldbrough charters in both the later chartularies, and in this case it happens to coincide with that in Eg. 3053 also. A collation of this charter with the transcript in Eg. 3053 shows that the latter is accurate, apart from some variant spellings of proper names.

At the end of the volume are some additions in a fifteenth-century hand; and in places (ff. 7 b, 8, 8 b, 14 b, &c.) some dates of charters have been noted in the margin (as also in Rawl. B. 449) in a hand which is probably that of the antiquary Richard Gascoigne (1579-1661), who used and annotated both Rawl. B. 449 and Tib. C. xii. It may be added in conclusion that the hand of Eg. 3053, though similar to that of the Aldbrough section of Rawl. B. 449, is not identical with it.

H. I. B.

## 18. A COMMERCIAL TRUCE WITH FLANDERS, 1334.

THE position of England in the world of commerce has been completely reversed since the days of Edward III. Then almost exclusively an exporter of raw products, she looked to the manu-

<sup>1</sup> Cf. V. H. Galbraith, 'Press-Marks on the Deeds of Lewes Priory', in *Suss. Arch. Collections*, Vol. LXV, 196-205.

facturing towns of Flanders as the great market for the chief of her staple commodities, wool. Apart from personal and political ties, the one arising out of the King's marriage, the other due to the jealousy with which Edward no less than the Flemish communes regarded the schemes of Philip VI of France to make his suzerainty over the Low Countries a reality, mercantile interdependence should have ensured lasting agreement between the two peoples. But trade in those days often went hand in hand with violence. Merchants were robbed and maltreated by their native rivals and met with imprisonment and confiscation of wares at the hands of zealous officials, with the result that much painful diplomacy was needed to keep the peace. The truce now acquired by the Department of Manuscripts (Add. Ch. 70689), a Latin document on vellum measuring 10½ in. by 8½ in., in the hand of an English clerk, was the fruit of one of many negotiations. It betrays by erasures and interlineations, by its failure to define the period of the truce, by the omission of any clause of attestation, and by the absence of the seals of the contracting parties that it is merely a draft. The events which led up to the first phase of the Hundred Years' War have been the subject of minute investigation, so that, although the truce itself has not previously been unearthed, many circumstances connected with it have been elucidated. Thus it is already known from other sources that Simon de Stanes, king's clerk, and William Fox, citizen of York, crossed the sea in February 1334 as Edward's proctors to treat with Louis, Count of Flanders, and the townsmen of Bruges, Ghent and Ypres for a settlement of the damages and injuries suffered by the inhabitants of both lands; and that the envoys accomplished their task only so far as to arrange that merchants should trade freely in each country under safe-conduct for a stipulated period. The truce was promulgated in Flanders on 16 March (the date of the present document) and in England on 5 April, the term of expiration being respectively stated as the Nativity of the Virgin (8 Sept.) and the Assumption (15 Aug.). According to Add. Ch. 70689, the preoccupation of the Flemings with their war against the neighbouring duchy of Brabant prevented them from attending to the definitive treaty, which remained in abeyance. The document has been endorsed in French

by the same (? eighteenth-century) hand ■ Add. Ch. 59140-59144; and, with them, it was purchased by Sir Thomas Phillipps, Bart., from Thorpe, the bookseller, about 1836. All have obviously formed part of a much larger group and may well have been looted from some continental archive. If not of the first importance, the document throws some light on the difficulties of commerce in a past age.

A. J. C.

#### 19. A SURVEY OF THE WOTTON ESTATE.

**I**ZAAK WALTON in his pleasant biography of Sir Henry Wotton describes his father Thomas Wotton of Bocton or Boughton Malherbe, near Maidstone, as ■ gentleman 'excellently educated and studious in all the liberal arts, possessing a very noble and plentiful estate, ■ great lover and much beloved of his country; to which may justly be added that he was a cherisher of learning, as appears by that excellent antiquary Mr William Lambarde, in his *Perambulation of Kent*'. It is possible to verify Lambarde's opinion in his own handwriting in the Museum copy (Add. MS. 20033) of that first of county histories. And a recent acquisition (Add. MSS. 42715, 42716) illustrates Wotton's loving and minute care of what was indeed a noble and plentiful estate. The first of these manuscripts is a detailed survey of his manors and possessions throughout the county of Kent, put together from individual surveys made for the most part between 1557 and 1562. The names, bounds, and acreage of the various lands are scrupulously noted, the manner in which they came into the hands of the Wottons is described, and deeds relating to the property are recited. In some cases title deeds are recorded as lacking. Thus Wotton notes that he can find no deed of gift, grant, or sale of the manor of Boughton Malherbe itself, but holds that 'the presumption and liekelyhoode is greate' that it came into the family by the marriage of Nicholas Wotton, draper and mayor of London in 1416, the founder of the fortunes of the family, to Joan daughter of Robert Corbye of Boughton Malherbe. He is careful to note whether the lands are held in gavelkind, the custom of Kent, or not, most of the Wotton estates having been disgavelled by his father.

The second MS. is ■ rental of the manors for 1573, with portions of other rentals for 1571 and 1577.

The two manuscripts are of great value for the topography of Kent and of much interest as a memorial of the association of a famous English family with that county.

R. F.

## 20. LETTERS OF HARRIET MARTINEAU.

**A**MONG the many remarkable women of the last century Harriet Martineau was by no means the least noteworthy. Her name is less often heard now than in her lifetime, nor are her writings, it seems, much read, but she will always be a landmark in the history of the life and thought of the Victorian age. A small collection of letters from her to the rationalist George Jacob Holyoake, which has recently been presented through the Friends of the National Libraries to the Department of Manuscripts by the recipient's daughter, Mrs Marsh, furnishes interesting and valuable material for students of her life and opinions. There are fourteen letters from Harriet Martineau herself, mostly undated, with a copy of one letter in reply from Mr Holyoake, two letters on her behalf from her nieces, and two from her friend Henry G. Atkinson, also to Mr Holyoake.

Naturally the letters are for the most part concerned with the subject of rationalism, but this is not the only theme. In one, Miss Martineau expresses herself with unexpected vehemence about Mazzini, of whom she says, 'Of the many and mournful obstacles to human progress, Mazzini's life and action seem to me to be the most painful and discouraging'. There are references in the correspondence to her proposal to write a Burial Service for Secularists. Secularism was indeed a cause very dear to her heart during the period covered by the letters, and she declares in one, 'In the present state of the religious world, Secularism ought to flourish. What an amount of sin and woe might and would then be extinguished.' She seems to have been a little apprehensive that Mr Atkinson took the Darwinian theory to have a theological basis; she declares, on the contrary: 'The theory does not require the notion of a creation; and my conviction is that Charles D. does not hold it. What a book it is!—overthrowing (if true) revealed religion on the one hand, and Natural (as far as Final Causes and Design are concerned) on the



other.' But she found her immediate environment by no means promising: 'I know no freethinker whatever, in my whole neighbourhood, but a German widow lady, who thinks that people should form their own opinions, and *keep them to themselves*. . . . I seem to myself to be standing on a bit of firm ground, with a whole environment of hollowness; and nobody wants a helping hand to get upon the rock—they are all so satisfied that they are all right. The towns are the places for secularism, I suppose.' Harriet Martineau is not the only person who has come to this conclusion.

H. I. B.

## 21. LETTERS OF JOSEPH JOACHIM.

**I**N the three large volumes of the correspondence of Joseph Joachim edited by his son Johannes and his biographer Andreas Moser more than a thousand letters to and from that celebrated violinist and composer were given to the world. Even so, however, the work did not claim to be exhaustive. The editors excluded Joachim's correspondence with Brahms, which had already been printed elsewhere, and amongst other material not utilized can be counted an important collection of about eighty letters formerly in the possession of Mrs F. W. Gibson, daughter of the musician's brother Friedrich. By the generous gift of Miss Agnes E. Keep, the executrix of Mr F. W. Gibson, this collection has now been acquired by the Department of Manuscripts. It consists, in the main, of letters addressed by Joachim to his parents and his brother Friedrich, but includes also a few written by his wife Amalie Weiss and relatives.

Although in some respects, perhaps, less interesting than his correspondence with his fellow musicians, the present letters are valuable not only as autographs of one of the most celebrated violinists of all time, but also for their reference to, and comment on, matters of musical interest in Europe and England during the nineteenth century. Domestic and family matters are touched upon but lightly; the main contents are discussions of the writer's plans, descriptions of his tours, and accounts of concerts and musical events in general. On one occasion he thus announces his refusal to take part in the Vienna Beethoven Festival of 1870 owing to the importance of the role

given to the 'New School' of Liszt and Wagner: 'ich bin dieser Tage zur Beethoven-Feier im Oktober nach Wien geladen worden, werde aber keinesfalls hin gehen, da sie dem Ganzen einen "neudeutsch" musikalischen Stempel aufgedrückt, durch die Wahl Liszts und Wagners.' As one would expect, the letters make several references to his friends Clara Schumann and Brahms. Of the latter he writes, 'ich halte ihn für eine der edelsten Naturen, von jugendlichen Härten und Ungezogenheiten abgesehen, vielleicht auch mit etwas jung[g]esellenhafter Verwirrung—und damit basta'. B. S.

## 22. GOETHE AND HIS ENGLISH FRIENDS.

ON Goethe's 82nd birthday, in 1831, fifteen of his English admirers, headed by Thomas Carlyle and including Wordsworth and Sir Walter Scott, combined to send him as a token of their regard a seal engraved with a star surrounded by a serpent and the motto 'Ohne Hast aber ohne Rast'. Goethe acknowledged the gift in a poem consisting of two quatrains, which was subsequently published in no. 6 of the privately printed Weimar periodical *Chaos*. On the occasion of the centenary of the poet's death in March last, which the British Museum celebrated by a small special exhibition in the King's Library, a well-known American Goethe scholar, Mr Leonard L. Mackall, very generously presented to the Department of Manuscripts Goethe's autograph manuscript of this poem, which opportunely arrived in time to be included in the exhibition. It is dated 28 Aug. 1831 and was given no title by Goethe himself; but his secretary headed it 'An die Neunzehn Freunde in England', and it was under this incorrect title (the number of friends, as stated above, was actually fifteen) that it appeared in *Chaos*. With it were presented and exhibited an impression of the seal and a copy of the number of *Chaos* in which the poem appeared. H. I. B.

## 23. A SPANISH INCUNABLE.

THE Department of Printed Books has recently acquired by exchange a copy of Saint Bonaventura's *De instructione novitiorum et de quattuor virtutibus cardinalibus*, printed by Johann Luschner in the Monastery of Montserrat, near Barcelona, in June, 1499. Luschner



is known to have printed seventeen books or single sheets in the monastery before the close of the fifteenth century, and of these the Museum now possesses five—two printed in 1499, and three in 1500—besides fragments of two books printed in the latter year. The new acquisition, which has long been a desideratum, is a good specimen of the work of this interesting monastic press, printed in gothic letter, with a woodcut on the title-page representing the monastery and hermitages perched among the peaks of the Montserrat, and with the monastic seal used as a device at the end of the book. H. T.

#### 24. THE ARNOLD COLLECTION OF FRENCH ALMANACS.

**T**OWARDS the end of last year Mr Andrew W. Arnold, of The Grove, Dorking, presented to the Museum a remarkable collection of small French almanacs, dating from 1749 to 1824, brought together by his father, the late Mr Edward Arnold, in whose memory the gift is made. French almanacs of this period are rare, and up till now the Museum could show but a few specimens, mostly in a poor state. The specimens in the Arnold Collection number upwards of a hundred, all selected for their excellent condition and generally attractive old bindings. For the most part they contain delightful examples of engravings by famous French artists, such as Moreau, Gravelot, Cochin, &c., and illustrate the customs and fashions, as well as the exquisite taste, of the country and period. The collection is being kept together, but for some time a representative selection of these charming little volumes is being exhibited in a showcase of recent acquisitions in the King's Library. H. T.

#### 25. MODERN ENGLISH BOOKBINDINGS.

**A**LTHOUGH the Museum possesses a fine set of bookbindings executed or designed by the late Mr T. J. Cobden-Sanderson—a gift from his widow—its collection of modern English bindings is very unrepresentative, owing to the fact that it is almost entirely dependent on gifts for acquisitions in this branch, since an English binding usually encloses an English book already represented in the Museum, and the purchase of expensive duplicates cannot be con-

templated. The temporary Exhibition of English Bookbindings which has been established for some time in the King's Library has called attention to various weaknesses in the modern side of the collection, and generous benefactors have come forward to fill some of the gaps.

One of the most admired of Mr Cobden-Sanderson's designs was made for Andrew Lang's *Aucassin and Nicolette*, 1887. Mr Julian Moore has recently presented to the Museum a copy of this work bound to Mr Cobden-Sanderson's design by Mr Charles McLeish, who finished the copies bound in Mr Cobden-Sanderson's own time. Mr Moore, who had previously given a specimen of a binding by the firm of Zaehnsdorf, has also presented a copy of *Evan Harrington*, 1860, in a binding in two colours executed by that firm after a very artistic design made in 1894 by Mr William George Thomas of the Battersea Polytechnic, who specialized in the designing of book-bindings, but of whose work no known specimen previously existed in the Museum collection.

The collection of Zaehnsdorf bindings in the Museum has been further strengthened through the generosity of Mr E. Zaehnsdorf, the present representative of the firm, and his mother, Mrs K. Zaehnsdorf. The former has presented a copy of *Šakoontalā; or, the Lost Ring; an Indian drama*, 1855, in a richly tooled binding in several colours, in character with the work it contains. The binding, which was executed about 1856 by Joseph Zaehnsdorf (1814-86), has long been treasured by the family as one of the best specimens produced by members of the firm. Mrs K. Zaehnsdorf has presented, in memory of her late husband, Joseph William Zaehnsdorf (1853-1930), a copy of Horace's *Works*, in a fine binding in three colours, executed by him in the French style for the Paris Exhibition of 1889.

The gift by Mr William Inglis Morse of a copy of the catalogue of the Library presented by him to the Acadia University has enriched the Museum collection with a charming binding in green and red by Douglas Cockerell & Son, while the generosity of the binder, Mr W. F. Matthews, of the Central School of Arts and Crafts, has provided a characteristic specimen of his binding with strapwork decoration of an original style not hitherto represented in the collection.

Finally, Lt-Col W. E. Moss has presented an excellent specimen of a provincial binding, by Fazakerley, of Liverpool; the design is imitated from one of the plates in the book it encloses—Octave Uzanne's *La reliure moderne*, 1887.

All the bindings mentioned above have been added to the last Exhibition case in the King's Library, which is rendered much more attractive and representative by their inclusion. H. T.

## 26. A FAMOUS PIECE OF CHINESE CALLIGRAPHY.

THIS roll, presented by Lady Harrison, bears the title, 'Ch'u Sui-liang's copy of Wang Hsi-chih's preface to the poems made at Lan-t'ing'. Lan-t'ing was the name of a pavilion situated on an islet in a river about nine miles south-west of Shaohsing in Chekiang province. On 22 April, A.D. 353, the great calligraphist Wang Hsi-chih with a party of friends celebrated the Festival of Purification at this spot. After a banquet, all took part in a contest of versification. The company lined both banks of the stream, and higher up a number of wine-goblets resting on small trays were set afloat in the current. Each competitor had the task of writing two poems in a prescribed metre before one of the goblets was washed ashore to the section of the bank where he sat. Eleven of the scholars completed two poems, fifteen completed one poem, and the remaining sixteen, who did not succeed in completing any, each had to drink three goblets of wine as a penalty.

Wang Hsi-chih afterwards wrote a short account of the meeting which has ever since been prized as a wonderful example of calligraphy. Nearly three centuries later, the original found its way into the possession of the second T'ang emperor, T'ai Tsung, who allowed copies to be taken by several noted calligraphists. Among them was Ch'u Sui-liang, one of whose copies, made on dark brown silk, the present roll purports to contain. Short notes or appreciations have been added in other hands, which may help to attest its genuineness. The earliest, dated 638, is by Ch'u himself, and there are others by Ko Chiu-ssü, dated 1267, the Ming artist Tung Ch'ich'ang, and the Emperor Ch'ien Lung, besides the usual number of impressions from imperial and other seals. L. G.

## 27. A MS. OF THE DASTŪR I 'USHSHĀḲ.

**T**HE Department of Oriental Printed Books and MSS., which has previously received from Mr R. S. Greenshields many valuable donations of Persian MSS., is again indebted to him for a new gift. This is a MS.—the only extant copy, so far as is known—of the romantic allegorical poem *Dastūr i 'Ushshāk* by Muḥammad Yaḥya Sibak of Nishapur, commonly known by his literary name of Fattāḥī. It is a volume of octavo size, 8½ in. by 5½ in., neatly illuminated, and exquisitely written by the hand of the calligrapher Maḥmūd ibn Muḥammad al-Nairīzī in the year A.H. 887, corresponding to A.D. 1482, with two illustrations in colour on ff. 44 and 79. This MS., from which Mr Greenshields published in 1926 the text of the *Dastūr i 'Ushshāk*, is of especial value as being written only thirty-five years after the author's death. Fattāḥī, who flourished in the reign of Shāhrukh, was highly admired as a master of euphuistic diction, and two prose works from his pen, the *Shabistān i Nikāt* and the *Ḥusn u Dil*, have been preserved and printed; but of his *Dastūr i 'Ushshāk* the only traces that have hitherto been known to survive are a prose abstract and some adaptations by Turkish poets.

L. D. B.

## 28. OTHER GIFTS.

**F**OUR bronzes from Luristan, including a dagger blade and animal figures. *Presented by Mr G. D. Hornblower.*

Two wooden spoons of the Coptic period from Egypt. *Presented by Mrs C. J. Lauer.*

Three small Egyptian figures of glazed paste. *Presented by Mr W. H. Sampson.*

An animal head of steatite, of Syrian style (?). *Presented by Mr Neville Langton.*

A scarab, XXVIth Dynasty (?), archaistic. *Presented by the Right Hon. Walter Rea.*

A small stone head of unusual type. *Presented by Professor Percy Newberry.*

Fragments of a silver bowl from the John Ruskin collection. Phoenician work of the eighth century B.C. *Presented by Mr Sidney Smith.*

A small collection of Egyptian objects. *Presented by the Hon. Mrs Durant.*

Thirty-three silver Russian roubles of Peter the Great, Catherine I, Peter II, and Anna. *Presented by Captain George Sherriff, R.A.*

A silver medal on the ninth centenary of King Olav and another on the 25th anniversary of King Hakon's accession. *Presented by Mr M. Borrelly.*

One hundred and five miscellaneous European and American coins. *Presented by Mr Henry Garside.*

Nineteen etchings by the late C. J. Watson, and a privately printed illustrated catalogue of his work. *Presented by Mrs Watson.*

Sixty-two engravings after drawings by George Morland, in fine condition. *Presented by Mr Francis Buckley.*

A collection of picture-books by Randolph Caldecott, Walter Crane, and Kate Greenaway. *Presented by Mr C. F. Bell, F.S.A.*

Nine drawings and nine etchings and lithographs by Hubert Cole (1867-1931). *Presented by Mrs Cole.*

Jean Robert. Children playing with the club and lion's skin of Hercules, after F. Le Moine (1756), a mezzotint printed in colours. *Presented by Mr P. P. Stevens.*

Memoirs of the early life of John Elliott of Elliott House, 1759-82, including an account of Captain Cook's second voyage, 1772-5, and ending with the battle between the French and English fleets off Dominica in April 1782. *Presented by Mrs Ashmore.*

Genealogical trees of the Fourth Royal Tribe of Wales, by W. C. Morice. *Presented by the compiler.*

Letters and papers of R. B. Sheridan relating to the Drury Lane and Lyceum theatres, eighteenth-nineteenth centuries. *Presented by the Duke of Bedford, K.G., through the Friends of the National Libraries.* [A second presentation of Sheridan papers has been made more recently, and the whole collection will form the subject of an article in a later number.]

Lord Dillon's monograph *On a MS. Collection of Ordinances of Chivalry*, with five coloured drawings by C. J. Praetorius. *Presented by Viscount Dillon, C.H.*

A collection of publications of the University of California, to complete the Museum set. *Presented by the University of California.*

Ovide. Les Métamorphoses. Eaux-fortes originales de Picasso. Lausanne, 1931. *Presented by Mr Campbell Dodgson, C.B.E.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna XLV, XLVI och XLVII. Text and plates. 7 vols. Stockholm, 1931. *Presented by the Trustees of the Hallwyl Museum.*

The First Volume of the Poetical Works of William Andrews. Southampton, 1793. *Presented by Miss Mary Holgate through the Friends of the National Libraries.*

Codex Wormianus. (The Younger Edda.) MS. no. 242 fol. in the Arnemagnean Collection in the University Library of Copenhagen. With an introduction by S. Nordal. Copenhagen, 1931. Also the Codex Regius of Grágás. MS. no. 1157 fol. in the Old Royal Collection of the Royal Library, Copenhagen. With an introduction by P. E. Ólason. Copenhagen, 1932. *Presented by Mr Ejnar Munksgaard.*

Élisée Reclus. L'Homme et la terre. 3 vols. Paris [1931]. *Presented by Monsieur Paul Reclus.*

A collection of eighty volumes of the eighteenth and nineteenth centuries, including a copy of the first edition of Boswell's An Account of Corsica, London, 1768. *Presented by Major V. Seymer, D.S.O., M.C.*

L'Abbaye des Vaux de Cernay. Monographie publiée par M. Marcel Aubert pour M. le Baron Henri de Rothschild. 1931. *Presented by Baron Henri de Rothschild.*

A MS. of the Kulliyāt or collected poems of the Persian poet Sa'dī. With six illustrations in colour. Copied A.H. 1020-1 (A.D. 1611-12). 8°. *Presented by Lady Harrison.*

The Old Testament in Ethiopic, translated by the Catholic Mission at Asmara. 4 vols., bound in white kid. *Presented by H.E. the Governor of Eritrea.*

## RECENT PUBLICATIONS.

A MONOGRAPH on the *Luttrell Psalter* has been issued by order of the Trustees at £5 5s. An introduction of sixty-one pages by Dr E. G. Millar traces the history of the MS., and provides a general account of the decoration, with a detailed description of the miniatures and ornament. One hundred and eighty-three colotype plates reproduce all the more important portions of the book, and include a complete facsimile of folios 145-214 b, in which the famous grotesques and scenes from medieval life are to be found. The two coloured plates, one of the portrait of Sir Geoffrey Luttrell with his wife and daughter-in-law, the other of a page showing the fantastic creatures so characteristic of the book, give an excellent idea of the appearance of the original.

*A Guide to the Islamic Pottery of the Near East*, by R. L. Hobson, C.B., is a complement to the *Guide to the Pottery and Porcelain of the Far East*. It completes the general description of the Oriental Ceramic Collections which are exhibited in the eastern half of the Ground Floor galleries in King Edward VII wing. Forty plates and seventy-three text illustrations represent the various kinds of pottery, Mesopotamian, Persian, Syrian, Egyptian, Cypriot, and Turkish; and a hundred pages of text summarize the history of the different manufactures. Full use is made in this text of the documentary specimens, such as the fragments from excavations at Samarra, Brahminabad, Fostat, and elsewhere, and a considerable number of inscribed and dated pieces, which include the earliest dated specimen of lustred pottery of the Rhages type and the famous Turkish pottery lamp from the Mosque of Omar in Jerusalem. A useful index and a page of potters' marks complete the book, which is offered at the modest price of 2s.

The third volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in March of this year. This instalment carries the letter A from the heading *Aleora* to that of *America* in 1004 columns, as against 538 columns for the corresponding section in the previous catalogue. This volume does not include any headings of outstanding importance. The expansion



is due to numerous accessions under common English, Spanish, and Portuguese surnames beginning with Al-, especially Allen, which has increased by nearly 150 per cent. The heading *Amadis de Gaula* indicates the richness of the Museum collection in old romances in the various European languages.

The tenth fasciculus for Great Britain of the *Corpus Vasorum Antiquorum* (the seventh fasciculus of the vases of the British Museum), by F. N. Pryce, covers the following subjects: Etruria and Latium (Impasto and Bucchero); Apulia (Messapian, Peucetian, Daunian); Campania, &c. (vases with painted red figures), illustrated with forty-eight plates. The price is 15s.

Advantage has been taken of the recent exhibition of the *Casts of the Persian Sculptures of the Achaemenid Period*, which were made from moulds taken in 1891 by Mr (now Sir) Cecil Harcourt-Smith, to issue a series of photographic reproductions in twelve plates. These can be obtained in a portfolio, together with a reprint of the brief descriptive Guide to the Exhibition, for 7s., or without the portfolio at 6s., or separately at 6d. each.

The *Catalogue of Dutch and Flemish Drawings of the XV and XVI Centuries* by Mr A. E. Popham (£2 7s. 6d.) forms the fifth and final volume of the Catalogue of Drawings by Dutch and Flemish artists in the British Museum, of which the earlier volumes were compiled by Mr A. M. Hind. Though in historical order the present volume might have been expected to initiate the series, the necessity for prolonged and careful research has deferred it to the end. The drawings are arranged, both in their solanders and in the catalogue, alphabetically in two main sections: (i) the XV and earlier XVI century, and (ii) the later XVI century, a large proportion of the earlier section being anonymous. The work includes Indexes of Artists and Subjects, and is illustrated by 244 half-tone reproductions on eighty-three plates.

An addition to the larger reproductions of Oriental Paintings is the *Portrait of a Chinese Gentleman* (of the late Ming period), price 5s.

To the sets of postcards in colours has been added one of 6 cards illustrating English gold coins, at 1s. the set (B 58).



## EXHIBITION.

ON 22 March, the centenary of the death of Goethe, a memorial exhibition was opened in the King's Library. The principal exhibit consists of printed books and comprises thirteen original and finely printed editions of Goethe's writings, including the first edition of the first part of *Faust* in its original form (1790), as well as twelve specimens of English translations and notable English books connected with Goethe. In an exhibit of eight manuscripts is included an autograph draft of an ultimately cancelled passage in the second part of *Faust*, while there are also shown five portrait prints of Goethe and four medals struck in his honour.

## APPOINTMENTS.

THE Principal Trustees have appointed Mr E. J. Forsdyke, Deputy Keeper of the Department of Greek and Roman Antiquities, to be Keeper of the Department, in succession to Mr H. B. Walters, O.B.E., who retired on 6 April 1932.

They have also appointed Dr G. C. Brooke, Acting Deputy Keeper of the Department of Coins and Medals, to be Deputy Keeper of the Department from the same date.

## 29. AN UNKNOWN FLORENTINE ENGRAVING OF THE XVTH CENTURY.

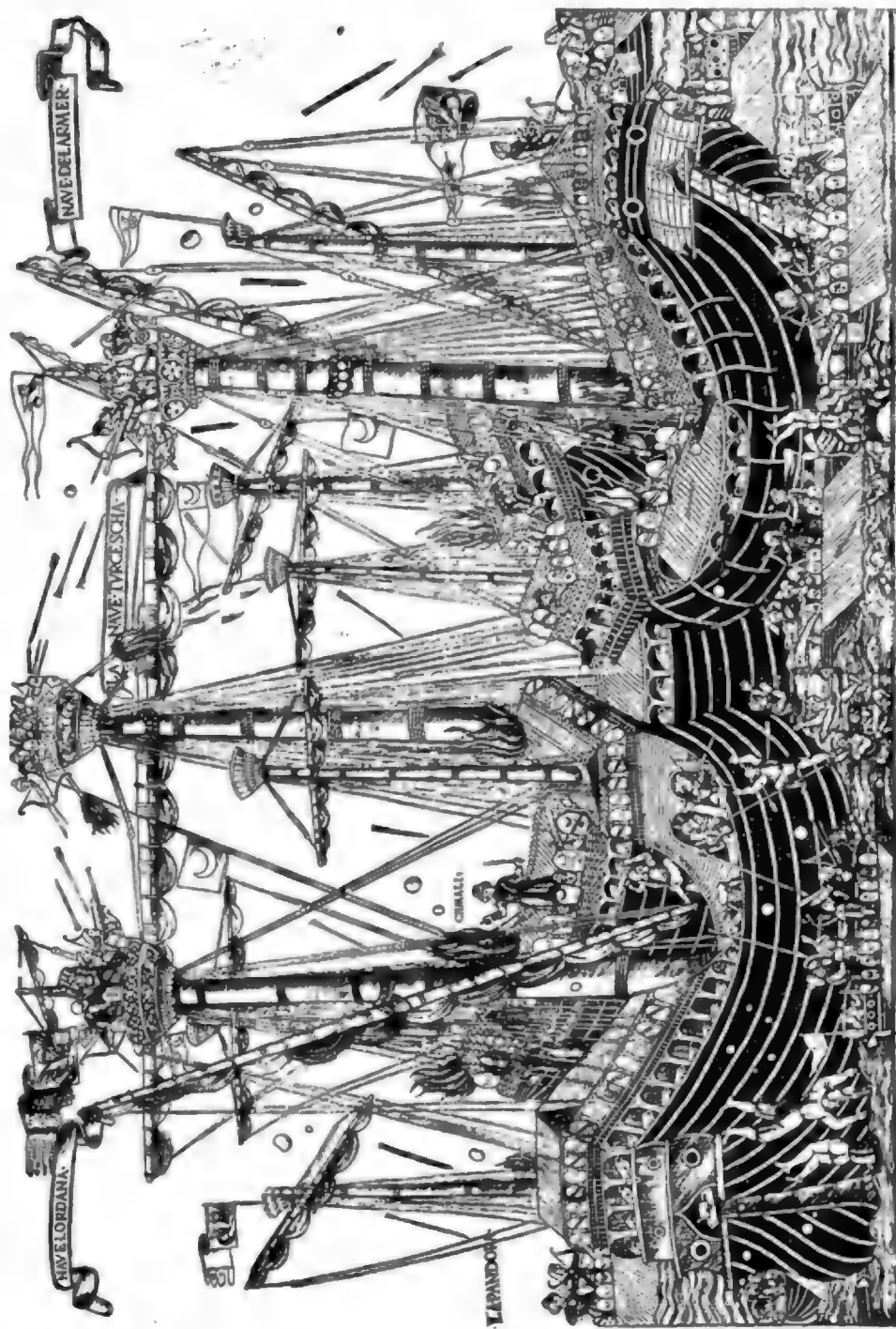
A REMARKABLE example of Florentine engraving, a *Descent from the Cross*, hitherto undescribed and unrecorded, and found in an English private collection, was recently acquired (see Frontispiece). It is a large print, measuring  $16\frac{1}{2} \times 11\frac{3}{4}$  inches, engraved in the open style of parallel shading which is commonly called the 'Broad Manner' of Florentine engraving, a draughtsman's style in contrast with the 'Fine Manner' of the Goldsmiths' tradition. As in various other examples of the 'Broad Manner', the general influence of Botticelli's style, more particularly in its later phase, is evident; but it is lammer than Botticelli himself, and nearer some secondary master of the type of Raffaellino del Garbo. But the lameness of style may be due to engraver rather than designer, for the subject as a whole has a fine dignity. In the somewhat clumsy treatment of figures, e.g. of the seated Virgin, one is reminded of the drawings of the Finiguerra Chronicle, and it is by no means impossible that later members of the Finiguerra family worked in this style as well as in the 'Fine Manner'. It lies somewhere between the style of later 'Broad Manner' engravings such as the large *Assumption* (B. XIII. 86, 4) and the *Last Supper* (P.V. 46, 114, Paris), and the work of Robetta and Lucantonio degli Uberti (e.g. in Lucantonio's *Last Supper*, P.V. 194, 114, once at Gotha, but now in America). But in both Robetta and Lucantonio the pure 'Broad Manner' has yielded to a more complex system of cross-hatched shading. The designer certainly shows knowledge of Mantegna's work, both in a general reminiscence of the large engraving of the same subject of about the period of the Louvre *Crucifixion* (i.e. about 1455), and in a special reflection of the standing figure of St John in Mantegna's original engraving of the *Entombment* (B. XIII. 229, 3), and neither of these North Italian engravings is likely to have been produced before 1490. It is of interest to contrast the statuesque and classical pose of St John in the Mantegna with the curved rhythm of the Florentine figure. The print, which offers one of the most important compositions in Florentine engraving, was probably produced in the last decade of the fifteenth century.

A. M. H.

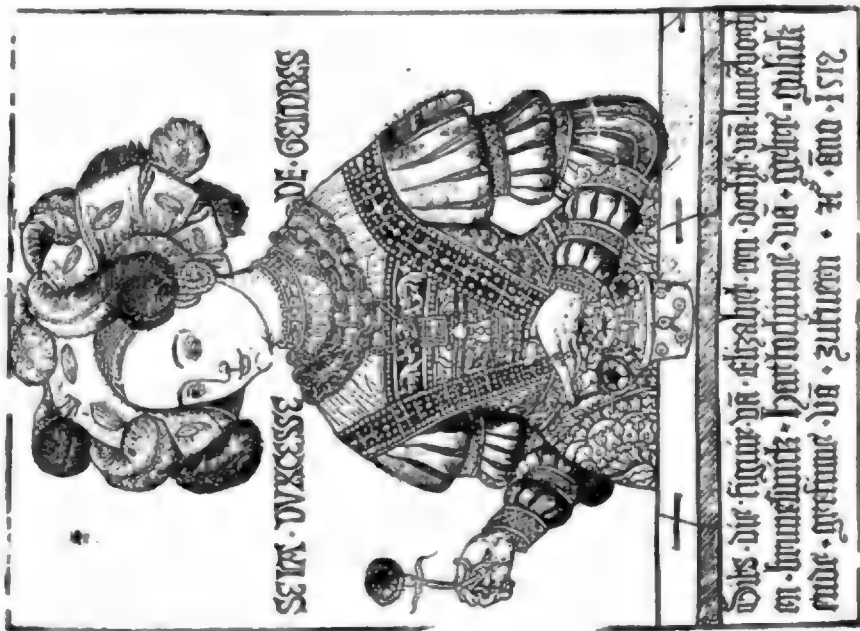
30. RARE WOODCUTS AND ENGRAVINGS FROM THE BOERNER SALE.

FROM Boerner's sale of May 2-3 at Leipzig, which comprised rare prints from the collection of Count Yorck von Wartenburg and from the Ducal Museum at Gotha, several important and unique engravings and woodcuts have passed by gift into the British Museum. First among these should be named a large and magnificent Venetian woodcut ( $21\frac{1}{2} \times 31\frac{1}{8}$  inches), brilliantly coloured in red, yellow, and green over black (Plate XII). It represents a battle fought at sea in August 1499, at Zonchio, on the west coast of the Morea, north of Navarino, between a large Turkish vessel commanded by the notable corsair Kemal Ali and two Venetian ships, one of them (the *Pandora*) commanded by Antonio Loredano, the other by Albano d'Armer. A number of small Turkish galleys harass the Venetians at close quarters, while fire, arrows, stones, and iron darts are discharged from the masthead of the big ship. The Turks were victorious: Loredano perished when his ship was burnt; Armer was taken prisoner to Constantinople and sawn asunder by order of Bajazet II. Antonio Grimani, the Venetian admiral, was deprived of his command, but the gallantry of his two subordinates evoked an enthusiasm which accounts for the publication of this woodcut, probably the earliest extant print of a definite historical sea fight. The campaign is described by Pietro Bembo (*Hist. Ven.*, Liber V). The woodcut, given by the National Art-Collections Fund, is derived from a large collection of historical prints, broadsides, and portraits, formed late in the sixteenth century by Rudolph II, which was captured at Prague after the Battle of the White Mountain and belonged from 1620 to 1632 to the Elector Maximilian I of Bavaria. In the Thirty Years' War it was taken by the Saxon Duke of the Ernestine line and remained till lately at Gotha.

From the same 'Prager Beute' came a large fifteenth-century woodcut, coloured and in splendid preservation, representing the Four Elements and Four Temperaments, with long xylographic text, which has been given by Mr John Charrington, and also a remarkably fine pair of coloured Early Dutch woodcuts (1519) which have been presented, through the National Art-Collections



XII. VENETIAN WOODCUT OF THE BATTLE OF ZONCHIO



XIII. THE DUKE AND DUCHESS OF GUELDRES, 1519

Fund, by Mr H. Van den Bergh (Pl. XIII). The subjects are Charles of Egmont (1467-1536), Duke of Gueldres, and his wife Elizabeth (1494-1572), daughter of Henry, Duke of Brunswick. They were married in February 1519, and the portraits of the Duke and Duchess, holding carnations, were evidently published on that occasion. The artist is unknown.

Mr Charrington also gave a fine early impression of Cranach's woodcut portrait of his son-in-law Christian Brück, and Mr T. D. Barlow another rare Cranach portrait, that of the Elector John Frederick I of Saxony (Pass. 186 b), as well as the scarce Aldegrevier etching (B. 187) of a bearded man crowned with vine-leaves.

An anonymous donor gave the only known impression of the first of the Foolish Virgins after Schongauer, engraved by the Master of the monogram AG, and three colour-prints by Janinet and Des-courtis.

### 31. FRENCH DRAWINGS.

FROM another Leipzig sale, that of drawings from the Hermitage at Leningrad, several charming sketches by the less celebrated French artists of the eighteenth century were bought by aid of the H. L. Florence Fund. These include a group of three flying cupids by Natoire, decorative compositions in the Chinese taste by Eisen, Huquier, and Pillement, an elaborate and beautifully coloured design for a ceiling by Gillot, of whose work a similar but smaller specimen in the same style was recently acquired from another source, and a semicircular decoration on black ground signed 'Etienne Dubois père, 1799'.

Four graceful drawings of classical subjects, dated 1795-6, by Joseph-Marie Vien, an artist not hitherto represented in the collection, who was, earlier in his career, the master of J. L. David, have been acquired in part from the Florence Fund, in part by the gift of Mr. Tomas Harris.

### 32. WOODCUT BY WOLGEMUT.

TO the generosity of Mr Louis C. G. Clarke, of Cambridge, the Department owes the gift of a fine and very rare woodcut by Wolgemut, representing the Crucifixion, with Our Lady and

St John and three angels. It was probably designed about 1492-5 for the Canon of a missal, but no edition is known in which it occurs. This impression, uncoloured and in fine preservation, has an unrecorded watermark, a bull's head with cross and serpent of abnormal dimensions.

### 33. MODERN PRINTS.

THE Contemporary Art Society has again presented a large number of fine modern prints by English and continental engravers, which furnished the material for an exhibition arranged in July. They include mezzotints and engravings by Sir Frank Short, W. E. C. Morgan, J. Hecht, and J. E. Laboureur, etchings by Sickert, Simpson, Rosenberg, Tunnicliffe, and others, lithographs by Matisse, Brangwyn, and Hartrick, woodcuts by Allinson, Ten Klooster, Sydney Lee, Hughes-Stanton, Farleigh, and Pellew, and numerous colour-prints from wood, linoleum, and stone.

### 34. PRINTS AND DRAWINGS PRESENTED BY MR CAMPBELL DODGSON.

THE late Keeper of Prints and Drawings has presented a small drawing by Dürer, the sun and moon, and a basilisk, as emblems of 'Aevum'; a leaf from Pirkheimer's MS. Latin translation of the *Hieroglyphica* of Horapollo, of which a few other fragments are extant. Also an undescribed copy from an engraving by the Master PW, *Two Soldiers* (Lehrs 14), by an unknown monogrammist PMP (late fifteenth century); a devotional sheet (c. 1600) by William Rogers, the earliest native English engraver; and 75 etchings by Italian artists of the seventeenth-eighteenth century, including works by Biscaino, Carpioni, Castiglione, Diamantini, Podestà, and many others.

### 35. CHINESE COLOUR-PRINTS OF THE XVIIITH CENTURY.

IN China the colour-print never attracted, as in Japan, a whole school of gifted artists whose main activity was designing expressly for the woodcut. It was regarded almost entirely as a means of





XIV. CHINESE COLOUR-PRINTS OF THE SEVENTEENTH CENTURY





reproducing already existing paintings, especially those printed as drawing-copies in such well-known books as *The Mustard-Seed Garden*. Woodcuts issued as separate sheets are much rarer. The discovery in 1907 of a set of 29 colour-prints preserved in the Manuscript Department as part of the Sloane Collection (since transferred to the Print Room) stimulated interest in the subject. Nothing so elaborate and accomplished had hitherto been known as these woodcuts of flowers and birds, fruit, and still life, printed in as many as twenty-two colours (ten of them produced by superimposition) and with a great deal of *gaufage*. Only a few prints belonging to the same set, in the collection of M Henri Vever and elsewhere, were known. But in June of this year thirty-two of the set, that is, seventeen prints and fifteen duplicates, came up for sale at Sotheby's. They were the property of Major G. R. V. Hume Gore. Though they were not in such brilliant condition as the Museum set, the partial fading of the colours, especially the bright pinks, by no means decreased their attractiveness. Two of the prints in this collection (Pl. XIV) were not in the Museum set at all; and three others were represented in a different state. In one case the addition of a spray of leaves and berries completely altered the aspect of the print. The National Art-Collections Fund purchased these five colour-prints for the Museum. This gift is a welcome addition to the already very interesting collection of Chinese woodcuts in the Oriental Sub-Department. The two new subjects acquired are *Plum and Camellia*, and *Water Melon and Grapes on a Dish*. The set already in the Museum had, up to 1907, been in a large volume lettered on the back *E. MSS Kaempfer*, and were presumably bought by Kaempfer in Japan. They would therefore have been made before 1692, when he left the East. The *Mustard-Seed Garden* and the *Calligraphy and Painting from the Studio of the Ten Bamboos* were also published in the seventeenth century. Thus, strange as it may seem, though the Chinese had brought the art of colour-printing to such perfection, the Japanese—at least as far as the Ukiyo-yé School was concerned—began again at the beginning in the eighteenth century, and only produced the full colour-print in 1764, after long stages of hand-colouring and printing in two colours only. L. B.

### 36. SUETONIUS, 'LIVES OF THE TWELVE CAESARS'.

THE only purchase which the Museum succeeded in making at the sale of the first portion of Mr Chester Beatty's collection in June 1932 was a copy of Suetonius, 'Lives of the Twelve Caesars' (lot 9 in the sale catalogue), written apparently in France in the late twelfth century. It had previously been Phillipps MS. 385, and was purchased direct from Cheltenham by Mr Beatty, in whose privately printed catalogue it was no. 33. The text belongs to the first class or 'X' group of M. Léo Preudhomme's classification, although it does not seem to have been known to any of the editors. The writing is a good example of a continental book-hand of the period, and the MS., which has been numbered Egerton MS. 3055, is in excellent condition throughout. A page is shown in Pl. XV. E. G. M.

### 37. THE SHERIDAN PAPERS.

HIS Grace the Duke of Bedford has presented to the Museum through the Friends of the National Libraries a considerable amount of material bearing on the history of the Sheridan family (now numbered Add. MSS. 42767-42771). The first part of this gift, papers relating to Drury Lane Theatre, was briefly chronicled in the last number of the *Quarterly*. The second part, which had originally been given with other matter to the Dorset Archaeological Society, was generously transferred to the Museum by that body. All the documents come from Frampton Court in Dorset and had originally been in the possession of Mr Brinsley Sheridan, son of Tom Sheridan and grandson of the dramatist. They fall into two main groups, the first containing papers relating to the administration of Drury Lane Theatre by Tom Sheridan under his father, the other three concerning the history of three of his children, Helen, Caroline, and Frank. The Drury Lane papers constitute the main bulk of the collection, and will prove of interest for the history of the management under the Sheridans. They consist of legal documents, correspondence with the Trustees, contracts with actors, and other business documents. Only a few autographs of R. B. Sheridan are included, the most interesting of which is a letter to his son Tom, possibly written in 1811, in which he says: 'I think Theatre matters

G. suetonij tranquillī. de vita  
cesarū. diuus iulius liber  
primus incipit.



**A**nnum agens cesar  
sexum decimum.  
patrem amisit. Se-  
quentib; q; consule-  
bus flāmiālis de-  
stinatus. dimissa  
colucia. q; familia equestri. ē ad-  
modū diues. p̄terito desponsata  
fuerat. corneliā cinnę quat; consulis  
filiam. dixit uxorem. Ex qua illi  
mox nīa nata ē. neq; ut repudia-  
ret. compelli adiectore silla ullo-  
m̄ potuit. Quare. & sacerdotio. &  
uxoris dote. & gentilijs heredita-  
tibus multatus. diuisarū partū  
habebat. ut etiā discederet emeli-  
o. & quamquā morbo q̄rtane ag-  
gravante. p̄e p̄singlas noctes com-  
mutare lectas cogere. seq; ab  
inquisitorib; pecunia redimeret.  
donec purgines uestales. p̄q; maner-  
tū emiliū. & aureliū. cōtā. p̄p̄m̄q;  
& affines suos. ueniā p̄petrauit. Sa-  
tis constat. silla. cū dep̄cantib; ami-  
cissimis & amantissimis uiris aliq̄n-  
diu denegasset. atq; illi p̄nuatiter  
contenderent. expugnatū tandem

pdamasse. siue diuinitis. siue ali-  
qua coniectura. uincerent. ac sibi  
haberent. cū m̄ scirent. cū q̄e  
in columen tantopere cuperet.  
quandoq; optimatū parib; q; se-  
cū simul defendissent. extio  
fuerū. Nam cesari. multos m̄  
nos melle.

**S**pendia p̄ma malia fecit.  
marchiū p̄oris contuber-  
nio. Aquo. ad accersendā classē.  
mib; niam missis. defecit. apud  
nichomedē. non sine rumore p-  
strat; regi pudicię. Quē rumorē  
agat; intra paucos rursus dies. re-  
petebat; nia. p̄cūsam exigen-  
de pecunię. q; debetur cūda  
libertino clienti suo. Reliqua mi-  
lita. secundorū fama fuit. & acher-  
mo in expugnatione mychilma-  
rū. corona ciuica donatus ē. Me-  
runt & subseruilio ysauro inci-  
liza. s; breui tempore. Nam fille  
morte comp̄ta. simul sp̄e noue  
dissensionis. q; p̄marcū lepidū  
monebatur. romā p̄pet̄e redit.  
& lepidi quidem societate. quā  
quā magnis conditionib; muta-  
retur. abstinuit. cū ingenio ei  
diffisus. tum occasione quā mi-

2000



15



at least as far as relates to you are going on very fortunately—I take on myself all the stray claims, heavy enough in pretension, which the committee cannot liquidate & you will have your 12000 *clear* which from my soul I believe will be the last money in the shape of profit any man will ever get out of a *Theatre*'. This relates to the settlement after the burning of Drury Lane Theatre in 1809. The sum of £12,000 due to Sheridan was not handed over until he had been arrested for debt in 1813. The other papers have a more vivid personal interest, particularly those concerned with the fortunes of Helen and Caroline Sheridan. Earliest in date is a series of letters, chiefly of the years 1836–8, and mainly in the hand of Caroline Norton, dealing with her relations with her husband after the failure of the famous action for *crim. con.* against Lord Melbourne. They are addressed to her brother Brinsley and deal with the situation with all the lively vigour of style which was natural to Mrs Norton. Her sister Helen became Lady Dufferin and afterwards married the Earl of Gifford, son of the Marquess of Tweeddale, on his death-bed in 1862. The story of this marriage and of the troubles it brought upon Lady Dufferin are told in her own letters to her brother Brinsley, and other papers preserved with these letters help to present a picture of the fine character of Lord Gifford. A small series of letters of 1838 relates to the financial affairs of Frank Sheridan. The papers taken all together are a considerable addition to our knowledge of a famous family.

R. F.

### 38. BYLAND ABBEY CHARTERS.

**B**Y the generosity of Mrs H. R. Elmhirst the Department of Manuscripts has acquired as a gift, through the Friends of the National Libraries, a series of five charters relating to Byland Abbey, co. York, which have been numbered Add. Ch. 70691–70695, and are of special importance as supplementing the large Byland collection already in the Museum. Three of the new acquisitions are of the twelfth century, with fine seals, while a fourth, Add. Ch. 70692, which purports to be also of that date, is an interesting example of a medieval 'forgery', the writing being of the late fourteenth century and the seal apparently an imitation of a twelfth-century original.

This practice of manufacturing earlier charters seems to have been not uncommon at Byland, as a number of similar 'forgeries' already exist among the Byland charters in the Museum (see e.g. Add. Ch. 7413, 7478, Harley Ch. 53 G. 54, and others) and the present example is a very valuable addition from the student's point of view. The remaining document (Add. Ch. 70695) is a confirmation, dated 1335, by Sir William Malebys of all the previous grants of his ancestors to the abbey; an unusual feature is a silk guard on which are painted two leopards passant, with a bend and a label, perhaps originally part of a pennon; this has been mounted separately between glass. Add. Ch. 70691 and 70693 are shown in Plate XVI.

E. G. M.

### 39. THE SHAKESPEARE AUTHORSHIP CONTROVERSY.

THE Department of Printed Books has acquired by purchase a copy of *The Romance of Yachting*, by Joseph C. Hart, published at New York in 1848. This innocent-looking travel-book is notable for a digression on Shakespeare which contains the following passage—the italics are the author's own: 'It is a fraud upon the world to thrust his surreptitious fame upon us. He had none that was worthy of being transmitted. The inquiry will be, *who were the able literary men who wrote the dramas imputed to him?*' This had long passed as the first publicly expressed doubt concerning Shakespeare's authorship of his plays. But according to a recent article by Professor Allardyce Nicoll in the *Times Literary Supplement* for 25 Feb. of this year, Hart was anticipated in this country at the beginning of last century by James Corton Cowell, who questioned Shakespeare's authorship in an address delivered to the Ipswich Philosophical Society in 1805. Cowell's unorthodox address was a sequel to an orthodox paper read by him to the Society two years earlier. He was converted from orthodoxy by the Rev. James Wilmot, rector of Barton-on-the-Heath, near Stratford-on-Avon itself, and he quotes the rector—himself to be identified later as 'Junius'!—as 'the author of this New Light', which includes the suggestion that Sir Francis Bacon was the true author.

*The Romance of Yachting* must occupy a lower pinnacle than hitherto; but, as Cowell's address remained in manuscript, Hart's book still appears to be the earliest printed work containing an attack on Shakespeare's authorship. As such it has been much sought after, and is now difficult to obtain. H. T.

40. *THE ART OF GOOD LIVING & GOOD DYING.*

AMONG recent acquisitions of the Department of Printed Books is a copy of the very rare *Book intytulyd The art of good living & good dying*, printed by Antoine Vérard at Paris in 1503. This small folio is the first edition of a translation of *Le liure intitule lart de bien viure et de bien mourir* printed by Vérard ten years earlier, a copy of which is also in the Museum, and is illustrated with a number of remarkable woodcuts, some but not all of which correspond to those in the French original. The translation has hitherto ranked as anonymous, but in point of fact its author names himself in two places as 'Samoht Notgnywel', which is merely 'Thomas Lewyngton' written backwards; nothing further appears to be known of him. There is already a copy of the book in the Library, but it entirely lacks the first three quires and the last leaf, an imperfection affecting the title and six woodcuts; all these features are included in the present copy, which is perfect except for one sheet in the first quire. Not more than four quite perfect copies are recorded. V. S.

41. *BYRON'S SKETCH FROM PRIVATE LIFE.*

THE Department has received as a gift from Sir John Murray, K.C.V.O., D.S.O., a copy of the original edition of Byron's poem *A Sketch from Private Life*. The poem is a bitter invective against Mrs Clermont, whom Byron regarded as largely responsible for parting him and his wife. It is printed anonymously on a four-page sheet, without title-page or imprint, but with the date March 30, 1816, followed by the title, at the head of the first page. Only fifty copies were printed, in April of 1816, and of these nine-tenths have disappeared. The Museum is very fortunate to receive the unexpected and welcome gift of one of the few copies that have survived. H. T.



#### 42. CHILDREN'S BOOKS.

THE Department has received from the Misses Martelli, through the Friends of the National Libraries, a collection of thirty-three children's books of the late eighteenth and early nineteenth centuries. Besides unrepresented editions of such old favourites as the stories of Dick Whittington and Cock Robin, the collection contains a number of works not represented by any edition in the Library. Most of the items are in good condition for this class of book, and the collection forms a valuable addition to the Museum's stock of children's books for the pre-Victorian era. H. T.

#### 43. MILTON'S *EPITAPHIUM DAMONIS*.

IT has been pointed out by Dr Leicester Bradner that the Latin poem *Epitaphium Damonis*, entered in the General Catalogue as an anonymous work, under the heading *Damon*, is by John Milton. This poem is an elegy on the death of Milton's friend Diodati. It was included in the collection of Milton's poems published in 1645. No other copy of this edition of the poem is known, nor is any other separate edition recorded. The pamphlet was purchased in 1857 as a work of Milton's, but the information as to its authorship was not incorporated in the General Catalogue.

#### 44. ANTIQUITIES FROM UR: TEMPORARY EXHIBITION.

AN exhibition of the principal objects found at Ur in the seasons of 1930-1 and 1931-2 was placed in the Nimrûd Gallery in July. The most important finds of the earlier season have already appeared in the *Quarterly* (vol. vi, p. 81); the latter has brought several notable additions. A Sumerian steatite bowl (diam.  $5\frac{3}{8}$  inches) of about 2400 B.C. is finely sculptured with the figures of five bulls in relief around the outside, each turning its head to face full outwards in the familiar Sumerian style (Pl. XVII right). Above the back of each animal is carved an ear of barley which may, like the corresponding sign in the writing, indicate that the cattle are 'fat'. Next to the bowl in artistic interest is a collection of impressions of

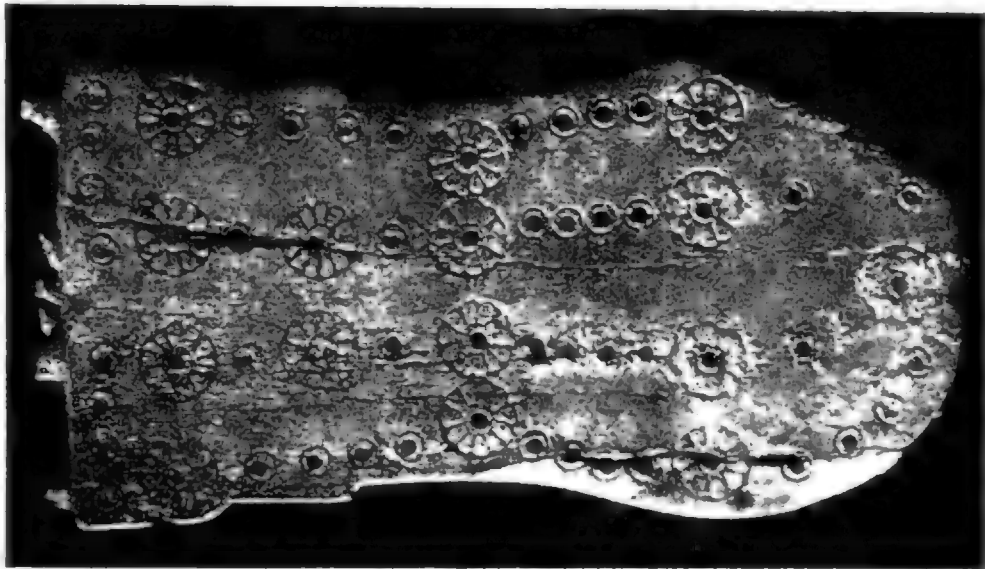
seals on baked clay, found in a house of about the fourth century B.C. For whatever purpose these impressions were made they display an extraordinary variety of contemporary seal-devices, in which the influences of Assyria, Egypt, and Greece are clearly descried, while a few of the more purely Persian types seem already to foreshadow the Sasanian period. Of about the same date as the preceding is the little gaming-board (Pl. XVII left,  $5\frac{1}{2}$  inches by  $2\frac{3}{4}$  inches) with its holes for pegs, some marked by a rosette, and its indications of a small sculptured group at the top, now broken away. This was used in a well-known game which perhaps originated in Egypt and seems to have been a favourite amusement there at the time of Esarhaddon's conquest (671 B.C.), for he introduced it to Assyria, and had a number of these boards made with his inscription upon them. The two small bulls' heads cast hollow in copper, each about  $5\frac{1}{2}$  inches across, belong to a set of five found together, broken off from whatever they originally decorated. Their style is precisely that of the heads from the copper frieze of A-anni-padda, found at al-'Ubaid, and they belong, therefore, to the First Dynasty of Ur, before 3000 B.C. A most interesting exhibit is a round stamp seal in steatite, with the figure of a bull and several writing signs. This belongs to the now celebrated class of seals found principally at Mohenjo-Daro and Harappa, in the Indus Valley (see *B.M.Q.*, Vol. VII, pp. 5-6). This example gains an additional importance from the definite context in which it was found, which indicates that it belongs to the period of the archaic Sumerian civilization, or earlier than 2500 B.C. An early Sumerian stele,  $9\frac{1}{8}$  inches high, in coarse-grained granite, is remarkable for the rudeness of its sculptured figures and almost indecipherable inscription, the stone having proved too hard for the sculptor's tools. It is possible, however, to make out from the inscription that the person commemorated is no other than the well-known Ur-Nina, an early king of Lagash, whose monuments are generally remarkable for their rude workmanship. One or two of his religious buildings are mentioned, but the main interest of this discovery is that it brings still further evidence of the ascendancy of the early rulers of Lagash over Ur. Finally, the season of 1931-2 produced a curiosity in four inscribed cylinders of solid copper, very heavy,

which were found in two brick receptacles. Cylinders in such deposits were almost always of clay or stone, copper being reserved for tablets. Three of these are of about the same size ( $10\frac{3}{4}$  inches long) and are inscribed with the same text, recording the work of Nur-Adad, king of Larsa, about 2000 B.C., in building a 'great oven', apparently for cooking the food of all the gods worshipped in the temple. The other cylinder is larger (about  $12\frac{3}{4}$  inches long) and contains a different text, almost wholly illegible but apparently inscribed by Marduk-nadin-akhê, a king who reigned nearly a thousand years later than the author of the other three cylinders.

C. J. G.

#### 45. BRONZES FROM NORTH-WEST PERSIA.

THE two bronze daggers and bowl illustrated in Pl. XVIII have lately been acquired by the Department of Egyptian and Assyrian Antiquities. They are said to have been found in a cave not far from Kirmanshah and thus in the neighbourhood from which the 'Luristan' bronzes have been obtained, though there is no reason to connect these with the more fantastic products of the Luristan graves. The daggers are fine weapons, little the worse for their long burial except that the perishable grips on the handles are now missing. The larger dagger (123060) measures  $16\frac{1}{4}$  inches by  $1\frac{7}{8}$  inches across the pommel, and has a hilt with raised edges to act as the core of an ornamental handle of wood or perhaps ivory, which was fixed on by rivets passing through the existing two holes in the centre. The shape and style are those of its period, which is shown by other examples to be the twelfth or eleventh century before Christ. Upon a slightly raised narrow band at the base of the blade, where it joins the hilt, are engraved two lines of writing—'Belonging to Shamash-killanni, officer of the King'. Which king we cannot tell, but most probably one of the members of the Second Dynasty of Isin. This is indicated by a similar inscription on the second dagger (123061)—'Belonging to Marduk-nadin-akhê, king of all, king of Babylon, king of Sumer and Akkad'. This ruler lived at the end of the twelfth century, and the Museum already possesses several monuments of him, notably the fine 'boundary-stone' 90841, with his portrait. His



XVII. ANTIQUITIES FROM UR

BRITISH MUSEUM  
1 2



XVIII. BRONZES FROM NORTH-WEST PERSIA

dagger is of the same general form as the preceding, but somewhat shorter, measuring  $14\frac{1}{2}$  inches by 2 inches across the pommel. There are no rivet-holes in the handle, but the raised edges have a slight overhang designed to fix the side-pieces in their place. Several weapons of this kind, some inscribed with the names of kings belonging to the same or a subsequent dynasty, have already been made known, and all seem to have been found in the same neighbourhood. Among them is a bronze arrow-head, and it has been thought that such arms are not sumptuous enough to have been the personal property of kings, but that they ought rather to be regarded as presents given by them to distinguished servants. But the difficulty is hardly great enough to necessitate any such explanation.

It is said that the bronze bowl (123062, Pl. XVIII) was found with the daggers; at least, it comes from the same vicinity. Being more fragile it is less well preserved, for one side is considerably damaged. The diameter is 7 inches, the height  $1\frac{3}{4}$  inches, and there is in one place an attachment to the rim, presumably for suspension, which looks like an afterthought: a plain strip of thin metal doubled over and roughly fixed with four rivets. The outside of the bowl is decorated with engraved designs, a rosette occupying the whole base, and two groups of a bull on either side of a tree being disposed round the sides; connecting the groups on one side is a line of conventional palmettes, which is omitted on the opposite side. At the upper edge is a thin band of zigzags and dots. The oxen have horns of exaggerated size standing out prominently before them, and each raises one foreleg towards the tree, which is very conventionally depicted, after the manner of the 'sacred tree' on the sculptures of Ashurnasir-pal. The whole group, indeed, is very characteristic of Assyrian art, and should be compared with the scenes on the glazed and painted pottery of the period from the city of Ashur. C. J. G.

#### 46. A STATUE OF TIRHAQAH (TAHARQA) AND OTHER NUBIAN ANTIQUITIES.

THE Museum has purchased a representative series of objects from Professor F. Ll. Griffith's Oxford Excavations in Nubia 1930-1. The site of the excavations was Kawa in the Dongola

Province. Professor Griffith surmises that the history of the ancient settlement there goes back to the earliest days of Egyptian penetration into the Sudan, but that after the troubles of the Hyksos period a second foundation was necessary. He secured evidence to show that this was effected by Amenhetep III; and that he gave the name Gematen or Gempaten to the new city, which, however, he dedicated to Amen. Three temples unearthed by the expedition—two of brick and one of stone—contain remains of Tutankhamen, Rameses II and VI, Shabako, Tirhaqah, and later Nubian kings, but the finest objects are from the reign of Tirhaqah and the bulk of them from the stone temple which he began to build in 683 B.C. as a thanksgiving to Amenrē'.

It was in the sanctuary of this temple that the outstanding object in the present collection was found: a portrait-sphinx of the king himself (Pl. XIX). The figure is in one piece with the plinth, and the measurements are: height 1 foot  $3\frac{3}{4}$  inches (40.0 cm.), length 2 feet  $5\frac{1}{2}$  inches (74.3 cm.), breadth 10 $\frac{3}{4}$  inches (27.3 cm.). The stone is a golden-grey granite. The design is typical in general, but the lion's mane is rendered in a simple convention without any indication of the fur except a stylized 'feathering' of the fringe round the face. The head is crowned with the double uraeus of the Nubian kings. The only inscription is an incised cartouche on the chest: Nefertem-khu-Rē', the prenomen of Tirhaqah.

The conventional disposition of the body and limbs, and the lack of fine cutting in the details of paws and tail help to concentrate the attention on the royal face. Here, it will at once be seen, the delineation is more accurate and the tool-work more precise. There is no doubt that the sculptor intended a portrait. This is the more valuable as only one other portrait in the round of Tirhaqah is known—the black basalt statue in Cairo. The sphinx is quite undamaged, and is an interesting document for the history of art. It is differentiated from the conventional sculpture of the period by the effort at portraiture, and from the finer works of art which belong to the Twenty-sixth Dynasty by the absence of any archaistic tendency.

The remainder of the purchase consists chiefly of small stone, bronze,



*a*



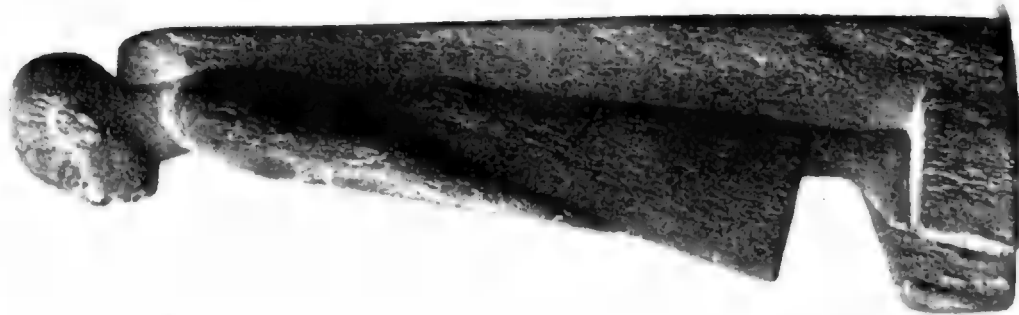
*b*

XIX. NUBIAN ANTIQUITIES





*a*



*b*



*c*

XX. *a, b*, EGYPTIAN FIGURES. *c*, PERSIAN SILVER RELIEF

and glazed objects, selected from a large series to fill up gaps in the existing collections. The most interesting of these is a hollow bronze bust ('aegis') of a queen (Pl. XIX), 6½ inches high. Although the pectoral incised on the wide collar of beads is inscribed with the cartouches of a king, the wig is a woman's and it is surmounted by the vulture head-dress of a queen. The bust is therefore presumably that of the wife of the king Kheperkarē' Arnetamen named on the pectoral, but otherwise unknown. The presence of two rings behind the hawk's-head terminals of the collar suggests that the object was the figure-head of a sacred boat or an ornamental fitting from a shrine or other piece of wooden furniture. The date of the king is unknown but he was probably one of Tirhaqah's successors who ruled at Napata.

S. R. K. G.

#### 47. AN EGYPTIAN BRONZE OF THE XXVI<sup>TH</sup> DYNASTY.

**M**R O. C. RAPHAEL has presented an inlaid bronze figure of Amen-Re', of which the metal, preserved in nearly all its detail, is partly gold and partly electrum (Pl. XX *a*). The figure wears a corselet and loin-cloth, a necklace and royal beard; the crown, which has lost its two feathers, had a tail, represented in the inlay on the back, reaching down to the corselet. Round the base is an inlaid inscription stating that the figure was dedicated by Pedi-Neit, chamberlain of a divine votaress, and son of a similar chamberlain, Shashanq. On the top of the base are inlaid nine bows representing the traditional enemies of Egypt, which are being trodden under foot by the god, and a short inscription which gives his name, and his title, 'Lord of the thrones of the two lands, beloved of Thebes'. There is an unusually attractive patina.

S. R. K. G.

#### 48. THE H. R. HALL MEMORIAL.

**F**RRIENDS and colleagues of the late Dr H. R. Hall have combined to present in his memory an Egyptian figure, of grey stone, to commemorate his work in the Department of Egyptian and Assyrian Antiquities (Pl. XX *b*). Dr Hall himself selected the figure as a desirable acquisition before his death, and expressed the opinion that

it might have been carved during the XIXth Dynasty period. The subscribers to this memorial are asked to accept the thanks of the Trustees here expressed for this generous gift. S. S.

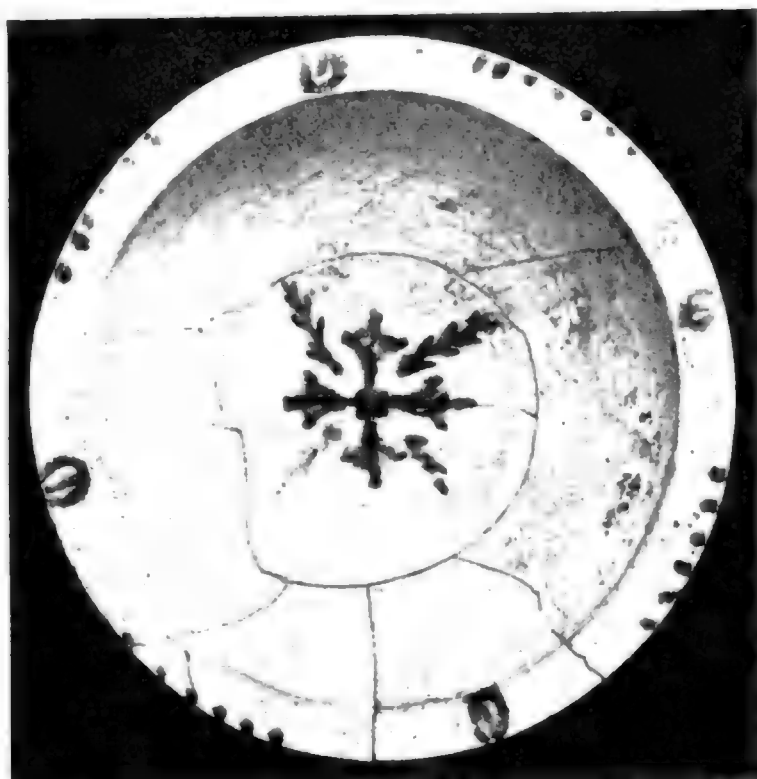
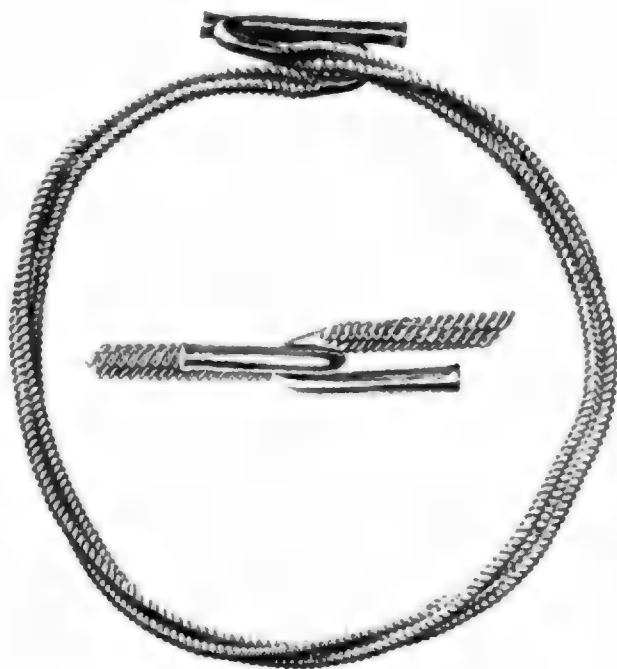
#### 49. A PERSIAN SILVER RELIEF.

A SHORT strip of thin silver (7 inches by  $1\frac{1}{8}$  inches), with a repoussé relief decoration, has been acquired for the Department of Egyptian and Assyrian Antiquities, and is illustrated in Pl. XX c. Though there is no information as to its finding, it was bought in Persia, and the style of the relief proves it to be Persian work. Its purpose as an ornament once applied to some other object of furniture or apparel is shown by the holes at each end. The subject of the relief is a boar-hunt by two hounds, the three creatures being conventionally disposed so that the two hounds face inwards towards the boar, which stands in the centre looking towards the right. Despite their artificial positions the animals are portrayed with great life and spirit; the hounds are of the grim mastiff breed so impressively depicted in the Assyrian hunting-sculptures, the boar is lean and long-legged and has erect ears and tail. The apparent fork at the end of this seems to be an exaggeration of the lateral bristles which are said to give the tails of some wild pigs the appearance of a feathered arrow. A similar branched tail is given to some of the pigs which Chosroes II is seen hunting on the famous sculpture at Taq-i-Bustan. This silver ornament evidently belongs to the late Parthian or early Sasanian period: the conventional ornamentation by which the haunches of the dogs and the shoulders of both boar and dogs are so happily outlined is characteristic of Sasanian animal art on silver vessels and textiles. C. J. G.

#### 50. TREASURE-TROVE FROM TOWEDNACK (CORNWALL).

GOLD finds in Cornwall generally suggest Ireland as their place of origin, and this applies as much to the latest discovery as to the four crescents or lunulae of earlier date found in the same county near the coast. On 11 November 1931 a labourer came across about 16 oz. of gold in a hedge-bank on Amalveor Farm at Towednack, five miles north of Penzance. It was declared treasure-





XXI *a.* GOLD TORC FROM TOWEDNACK  
*b.* DISH OF RAKKA POTTERY  
*(Reduced)*

trove, submitted to the Duchy of Cornwall, and purchased from the Duchy, the Museum not having in this case the right of pre-emption. Subsequent exploration of the site has brought to light an unfinished gold bracelet, making a total of nine specimens—two torcs or collars of different designs, four penannular bracelets, and three pieces of raw material for bracelets. One of these last is exactly double the weight of a pale gold bracelet; and the two unfinished pieces with circular section differ in weight by less than one gramme. There are other close agreements, one group of three being about 30 grammes, and another group of three about 75 grammes. The finished bracelets are commonplace, and the larger torc belongs to a type well represented in Ireland, consisting of a twisted strand (originally triangular in section) with thicker club-shaped hook-terminals (cf. Armstrong, *Cat. Irish Gold Ornaments*, Dublin, 1920, Pl. XII). Allied to these, but apparently unique in regard to its triple strands, is the smaller torc here illustrated (Pl. XXI a,  $\frac{1}{2}$  scale). As there is nothing to suggest that the hoard is a collection of scrap metal, the specimens may be regarded as contemporary; and the inclusion of similar bracelets in the Beachy Head hoard (*Bronze Age Guide*, Pl. IV), which is approximately dated by a winged celt and part of a sword, justifies an attribution to the period 1000–700 B.C., a little before the end of the British Bronze Age.

R. A. S.

## 51. A DISH OF RAKKA POTTERY.

AMONG the early Islamic wares of the Near East is a fine white pottery of sandy texture with lettuce-white glaze and decoration either painted in blue or incised in outline and coloured with blue, green, yellow and manganese purple. In dealers' parlance it is variously known as 'white Gabri' and 'lakabi', and its place of origin has been the subject of much debate. Specimens have been found as far apart as Rhages in northern Persia and Fostāt in Egypt, and M. de Lorey reported the finding of sherds of the same material in excavations at Rakka.

Rakka, about 100 miles east of Aleppo, was once a flourishing city, but has lain in desolation since 1321, and its ruins have yielded a rich harvest of old pottery to the dealers of Aleppo. The dish illustrated

herewith (Pl. XXI *b*) has been presented to the Museum by Mr O. C. Raphael, who found it in the shop of an Aleppo dealer. It was reputed to be, and doubtless is, of Rakkan origin; and, though in itself a simple and unpretentious specimen, it helps us to identify other more ambitious representatives of this kind of ware.

There is, for instance, in the collection an important dish with a design of a human-headed bird (*sîmurgh*) incised and coloured with blue, turquoise green and aubergine purple (Pl. V of the *Guide*), which has been variously assigned to Rakka and Rhages. A comparison of the material, form, finish of the base, texture and colour of the glaze, and even of such details as the stripes and circles on the rim of this piece shows so close a similarity with those of Pl. XXI *b* that one can hardly doubt that both dishes were made in the same place and that that place was Rakka.

R. L. H.

## 52. A GOLD COIN OF RHODA.

THE Department of Coins and Medals has acquired, by the gift of the Director, a unique and most interesting gold coin of Rhoda in Spain (Pl. XXII *a* 1). The weight and types are those of the silver. The obverse shows a slightly barbarized version of the usual female head for which the Syracusan Arethusa provided the ultimate model, accompanied by the ethnic inscription in good Greek characters. The conventional full-blown rose of the reverse, however, has already advanced some way towards the disintegration which it reached on the later silver imitations made by the Gallic Volcae Tectosages in Gaul; the petals have practically disappeared, while the sepals have become a feathered cross with a rosette in each quarter. This is the identical coin already published by Antonio Vives in his *Moneda Hispánica* (Lam. i. 8), from the collection of Sr M. Pareja, but the paper rubbing from which he worked evidently did not show the inscription clearly, with the result that he regarded the coin as a Gallic imitation. In spite of the slightly barbarous style and the disintegration of the reverse, the lettering almost forces the conclusion that the coin was struck at Rhoda itself during the third century B.C., and its provenance, Barcelona, goes to support this view.

E. S. G. R.

### 53. ENGLISH COINS.

THE Department of Coins and Medals has acquired thirty-three gold nobles of Richard II, which complete, with six previously obtained (see page 14 of the present volume), a series collected by Mr Lawrence for the purpose of studying, by their use in conjunction with the specimens already in the Museum collection, the detail that serves for the classification of the coinage of this reign. Two of the coins are illustrated on Pl. XXII *a* 2, 3.

In 1351 Edward III had established a coinage in the two metals, which maintained itself for a period of sixty years without change in weight or design. Political circumstances, in the settlement of the treaty of Brétigni in 1360, which caused the omission of the French kingdom from the titles of the King of England, and its rupture in 1369, produced changes which aided the classification of his coins by determining the issues of the three remaining periods of his reign. In Richard's reign of twenty-two years no political issues reflected themselves on the coinage, unless, indeed, his marriage with the French princess three years before his death was the cause of the omission of the title of King of France on some of his nobles.

The coinage of Richard II has therefore afforded little opportunity of arrangement and dating of the issues. Recent investigation of lettering and other detail has brought considerable progress in the classification of the fourteenth-century coinage by means of the identification of very small differences on the coins, many of which were inserted deliberately as the Master's privy mark which, for the use of the Pyx juries, had to be changed four times annually. This method of investigation, which involves careful study and recording of dies, has been, and is still being, applied to the difficult coinage of Richard II with considerable success. The results illustrate the danger of finding a political interpretation for a coin feature; the nobles have been found to omit the French title not only at the close but also in an early part of the reign. Mr Lawrence has enabled the Department to enrich its collection by specimens which afford valuable information to the student of the series.

Mrs Granville Duff, on the disposal of a collection made many years ago by the Bulwer family, has presented to the Museum an



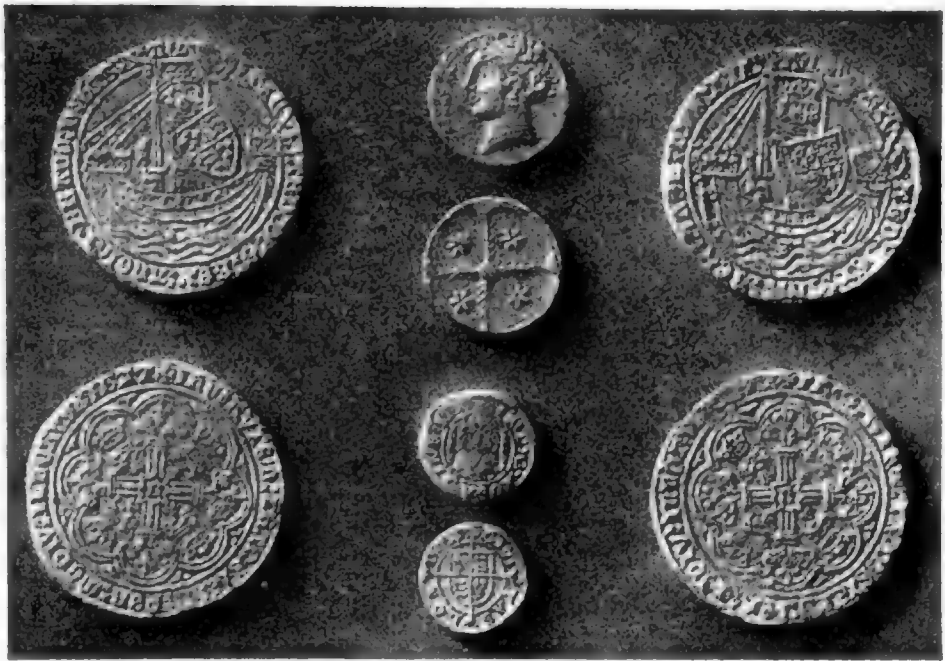
angel of Henry VIII which is struck from an obverse die of the latest issue (1544-7) and a reverse die of the previous coinage (1526-44); the annulet which differentiates the later issue is present beside the angel's head but not on the ship. She has also given a gold half-crown of the early coinage of Edward VI, which was struck in the name of Henry VIII; it bears the mint-mark K, the mark of Thomas Knight, under-treasurer of one of the three establishments into which the Tower mint was now divided. Knight struck both gold and silver coins between March 1545 and February 1548. This is the only specimen of the small gold denomination which has his privy mark.

It is to the courtesy of the donor of these two coins that the Department of Coins and Medals owes the opportunity of acquiring from the same collection a penny of fine silver of Edward VI. This is one of the coins of the English series which has always been attractive to the collector. It is a remarkably rare coin, and it has exceptional interest as being the first penny of the restored coinage after the debasement of the coinage by Henry VIII. It is of 11 oz. 1 dwt. fine, only 1 dwt. short of the old standard silver. This specimen, in addition to the merit of its unusually fine condition, has a special interest for the student of coins owing to a small peculiarity of lettering. The coin is illustrated on Pl. XXII*a* 4. G. C. B.

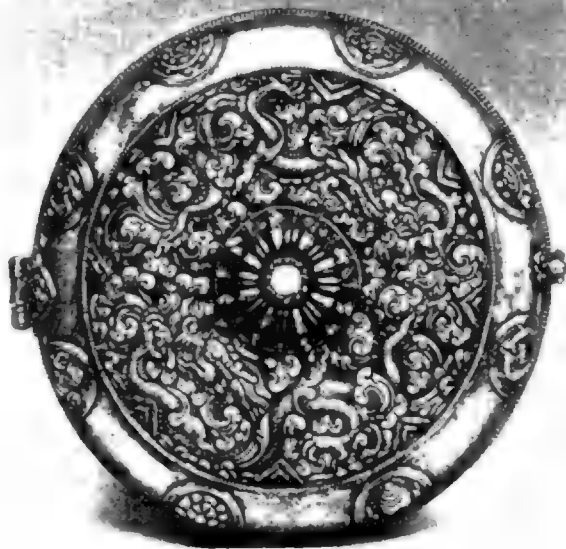
#### 54. PISTRUCCI'S MODEL OF THE ST GEORGE FOR THE SOVEREIGN.

THE charming wax model made by Pistrucci for the gold sovereign of George III has been acquired for the Department of Coins and Medals by the kind gift of Captain Bruce Ingram, O.B.E., who obtained it at a sale in Rome. It is illustrated on Pl. XXII*b*.

The design, as shown on the wax model, is a vigorous composition with dramatic spirit. The moment is selected when the saint has thrust his lance into the dragon's body; the lance has snapped and St George, with the broken shaft in his hand, rides on, trampling down the dragon, which paws the air in its death-agony. In this form the design was adopted on the new sovereign which was issued in 1817.



XXII *a.* ANCIENT SPANISH AND ENGLISH COINS  
*b.* WAX MODEL BY PISTRUCCI



*b*



*a*



*c*

XXIII *a*. CYPRIOTE BRONZE-AGE VASE  
*b, c*. BOX AND FIGURE FROM LHASA

In the following year a new silver crown was coined, which also bore St George as its reverse type. The patterns submitted by Pistrucci offered a design similar to that accepted for the gold coinage, but made the alteration of placing in St George's hand a short sword instead of the broken shaft of a lance. With this change the design was, unfortunately, accepted. The dramatic force of the composition was lost; the dragon now lay wounded with the lance-head in its body, and a fragment of the lance still lay on the ground. But in this new design the saint has armed himself afresh, after the snapping of the lance, with a sword with which he apparently intends to inflict a *coup de grâce*; the weapon is not one with which he could reach the dragon while retaining his seat in the saddle; the spirited treatment of the subject is lost; the single lance-thrust, which was the death-blow, is ineffective and the dragon is to be put out of its agony with a still less effective weapon.

The original and better design remained on the gold coin till the end of the reign, but on the accession of George IV the form of the design which had been accepted for the silver crown was used also on the gold sovereign, and this degenerate form was again adopted when Queen Victoria in 1871 restored the type of St George on the gold coin.

G. C. B.

#### 55. A CYPRIOTE BRONZE-AGE VASE.

THE large jug, illustrated on Pl. XXIII *a*, was found at Calofini in the Kyrenia province of northern Cyprus and has been presented by Mrs H. S. Lauriston Scott. It is a fine example of the 'red polished ware' of the earliest Bronze Age of Cyprus, more elaborately decorated than any specimen previously in the Museum. The potter has closely reproduced the primitive gourd-bottle with a cane spout and a rope handle, and the decoration, in raised strips of clay covered with sinkings and scorings, is suggestive of the string and straw plaiting which bound gourd and cane together; but in the snake-like bands which run down the vase a magical purpose and a beginning of deliberate decoration may be recognized. The height of the vase is 21 inches.

The chronology of the Early Bronze Age in Cyprus is still only

vaguely known; but it seems to be established that the 'red polished style' was in full decadence by 2000 B.C. The present vase, primitive in type, but boldly modelled and ambitious in scale, must be placed in the early maturity of the style, well back in the third millennium B.C.

F. N. P.

#### 56. OBJECTS FROM LHASA, TIBET, COLLECTED BY GENERAL SIR JAMES MACDONALD.

**T**HIS interesting series, which has been presented by the executors of the late General Sir James R. L. Macdonald, K.C.I.E., C.B., LL.D., in his memory, comprises a gilt-bronze figure, a circular silver box, chased and parcel-gilt, and two finely carved wooden book-covers.

The figure (Pl. XXIII *c*) measures 17·8 inches high and represents Vajra-dhara, the Adi-Buddha (eternal and supreme Buddha of the celestial sphere) in his manifestation as Dharma-vajra. The figure is portrayed standing, the weight resting on the right leg. The right arm is flexed across the body, and balances a vajra on the palm of the hand. The left arm is extended downwards, and holds a vajra against the left thigh. The pose is extremely graceful, and the workmanship admirable. Vajra-dhara is almost always represented in a sitting position, but figures of this divinity are rare, and the fact adds to the interest of the specimen. The date is probably late seventeenth or early eighteenth century.

The box (Pl. XXIII *b*) measures 6·7 inches in diameter and is ornamented with a complicated design of scrolls and dragons, surrounded by the Buddhist emblems enclosed in circles. The standard of workmanship is very high and the specimen is probably of the same date as the figure.

T. A. J.

#### 57. GANDHARA SCULPTURE: THE CONCEPTION OF BUDDHA.

**T**HE British Museum series of Gandhara sculptures has been enriched by the acquisition of a relief representing the legend of the conception of Buddha (Pl. XXIV). It was originally part of the riser of a step, and is carved from black shale in high relief. Maya, selected by Buddha for his earthly mother, is shown reclining on a canopied couch, watched by two guards. To her descends





XXIV. GANDHARA SCULPTURE; THE CONCEPTION OF BUDDHA

1 2 3 4 5 6 7 8 9 10  
BRITISH MUSEUM  
11 12 13 14

Buddha, symbolized by a white elephant enclosed in a nimbus; the miraculous conception being announced to her in a dream. On either side is a Telamon figure, in the form of a nude boy. The relief is an admirable example of Gandhara art and provides an excellent example of the Greek influence introduced into North-West India by the expeditions of Alexander the Great. Details of the legend, with references to Indian literature, can be found in Buehler's *Grundriss der Indo-Arischen Philologie und Altertumskunde*, Band III.

The date of the sculpture is first or second century A.D. T. A. J.

## 58. OTHER GIFTS.

IT is gratifying to be able to announce that the Friends of the National Libraries have advanced the residue of the sum needed to complete the purchase of the Goldsmith and Percy papers (*B.M.Q.* VI, pp. 47-50). The papers have been numbered Add. MSS. 42515-42518. Further subscriptions towards the price would still be welcomed by the Friends of the National Libraries, whose funds have been considerably reduced by this purchase.

\* \* \* \* \*

Other gifts reported since the last issue of the *Quarterly* include:

The autograph MS. of Sir Edmund Gosse's *Life of Swinburne* (Add. MS. 42847). *Presented by Dr Philip Gosse through the Friends of the National Libraries.*

Papers of the late William Henry Younger, chiefly relating to South Africa during the Boer War (Add. MS. 42848). *Presented by Mr George W. Younger.*

Letters and papers of the Rev Philip Henry (1631-96), the Non-conformist divine, and his family (Add. MS. 42849). *Presented by the Rev E. Rhys Jones through the Friends of the National Libraries.*

Copy by Miss M. M. Smythe of a transcript by Mr E. A. B. Barnard of the Parish Register of Bromsgrove, co. Worc., 1653-1700 (Add. MS. 42850). *Presented by Miss Smythe.* [This gift is in continuation of one made in 1926, viz. of Miss Smythe's similar copy of the same register for the years 1590-1652 (Add. MS. 41310) and an index to it (Add. MS. 41311) compiled by her



sister Miss Jeanie Smythe, who is preparing an index to the new volume also.]

A collection of miscellaneous papers, charters, and fragments including a portion of a very early example (c. 1230-40) of a *compte de l'hôtel*, six bulls (1804-6) of Pope Pius VII, and a series of business papers relating to the Protestant family of Billon of La Rochelle, 1662-c. 1750 (Add. MSS. 42853-42855, Add. Ch. 70697-70727, Seal CLXXIX. 6 and some fragments still unnumbered). *Presented by the Blackburn family through Major Blackburn.*

Letter of President Roosevelt to Edward Lauterbach, 26 Oct. 1904. *Presented anonymously 'in memory of Violet Horlock Katz'.*

A small collection of fragmentary Italian bankers' accompts, of the middle of the fifteenth century, perhaps from Florence. *Presented by Mrs E. S. G. Robinson.*

A letter of J. Belasyse to his brother Lord Fauconberg, 20 June [1704] and one from M. Kemp to Lady Fauconberg, 31 May 1704, &c. *Presented by Mrs H. R. Elmhirst.*

A letter from Abraham Woodhead (1609-78), the Roman Catholic writer, to his cousin John Armitage, 31 March n.y., with other papers of Woodhead interest; and seven papers concerning the estates of Anne, Duchess of Buccleuch, widow of the Duke of Monmouth. *Presented by Mr R. N. Green-Armytage.*

Severi Philalethes . . . Syriace edidit et latine interpretatus est Dr A. Sanda. Beirut, 1928.

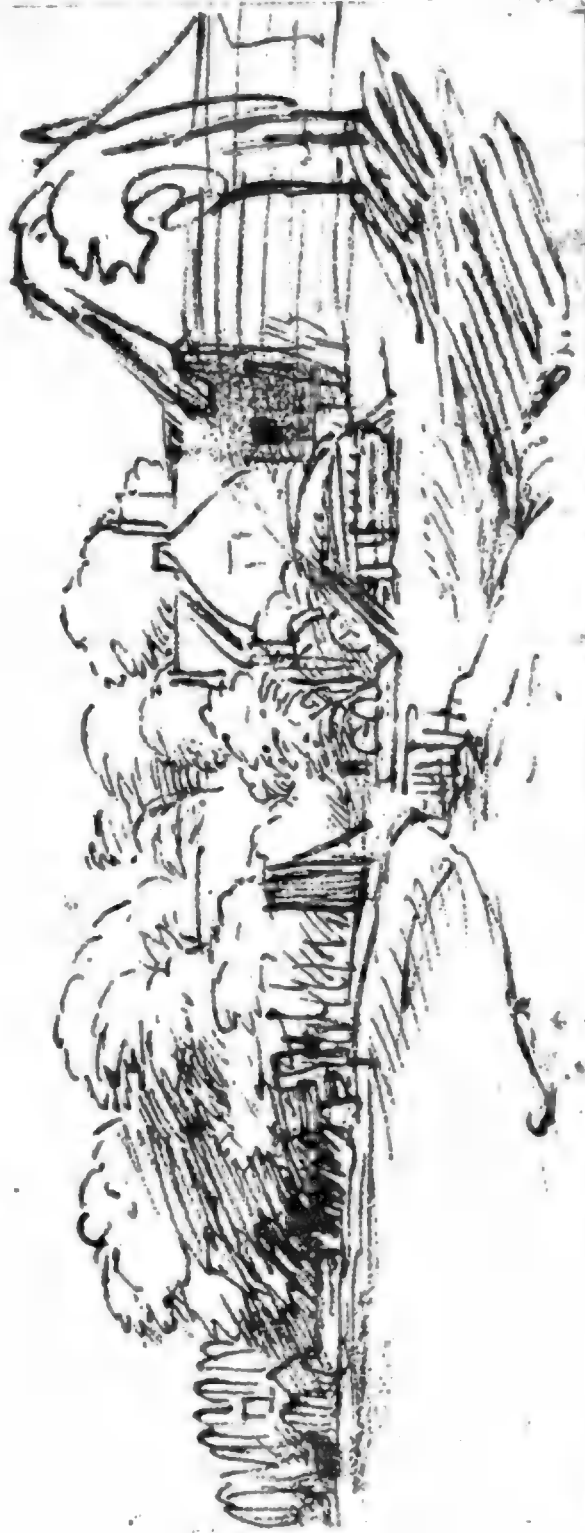
Opuscula Monophysitica Ioannis Philoponi . . . Syriace edidit et latine interpretatus est Dr A. Sanda. Beirut, 1930.

Severi Antiulianistica . . . Syriace edidit et latine interpretatus est A. Sanda. Pars prima. Beirut, 1931. *Presented by the Imprimerie Catholique, Beirut.*

The Dublin Apocalypse. Edited by Montague Rhodes James, O.M. Printed for the Roxburghe Club. Cambridge University Press, 1932. *Presented by Lord Aldenham, President of the Roxburghe Club.*

A collection of the works of Ruy Barbosa, 11 vols. Rio de Janeiro, &c., 1892-1929. *Presented by Mrs Ruy Barbosa.*





XXV LANDSCAPE DRAWING BY REMBRANDT

Catalogue of the Collection of George and Florence Blumenthal, New York. Compiled by Stella Rubinstein-Bloch. Vols. 5 and 6. Privately printed, Paris, 1930. *Presented by Mr George Blumenthal.*

Elia and the Last Essays of Elia. By Charles Lamb. 2 vols. The Gregynog Press, Newtown, 1929-30. *Presented by the Misses G. E. and M. S. Davies.*

An Archaeological Sketch-book of the Roman Necropolis at Carmona. By George Edward Bonsor. The Hispanic Society of America, New York, 1931.

The Archaeological Expedition along the Guadalquivir, 1889-1901. By George Edward Bonsor. The Hispanic Society of America, New York, 1931. *Presented by the Hispanic Society of America.*

Christmas Carols printed in the sixteenth century, reproduced in facsimile from the copy in the Huntington Library. Edited by Edward Bliss Reed. Cambridge, Mass., 1932. *Presented by the Trustees of the Huntington Library.*

Private Papers of James Boswell from Malahide Castle. Vols. 13 and 14. Privately printed, 1932. *Presented by Lt-Colonel Ralph Heyward Isham.*

Excellent Contemplations, Divine and Moral. Written by Arthur Lord Capel. London, 1683. *Presented by Mr A. L. Marriott through the Friends of the National Libraries.*

Festgabe Aloys Ruppel, dargebracht von seinen Freunden. Mainz, 1932. *Presented by the Stadtbibliothek, Mainz.*

A Malay-English Dictionary, Romanized. By R. J. Wilkinson. Pt. I. Mytilene, 1932. *Presented by Mr R. J. Wilkinson, C.M.G.*

A Bibliography of the Writings in verse and prose of George Gordon Noel, Baron Byron. By Thomas James Wise. Vol. i. Privately printed. London, 1932. *Presented by Mr T. J. Wise.*

Catalogue of the Wymberley Jones de Renne Georgia Library at Wormsloe, Georgia. 3 vols. Privately printed. Wormsloe, 1931. *Presented by the Heirs of the late Wymberley Jones de Renne.*

A group of sketches by W. P. Frith, R.A. *Presented by Dr Eric Millar, F.S.A.*

A number of portraits of Florence Nightingale. *Presented by Mr L. H. Shore Nightingale and Lady Stephen.*

Forty-one etchings by Theodore Roussel, completing this artist's work. *Presented by Miss A. E. Mackay.*

Ten wood engravings by W. J. Phillips. *Presented by the artist.*

Eighty-four book-plates by R. Anning Bell, R.A. *Presented by the artist.*

Seventeen book-plates by Frank Brangwyn, R.A. *Presented by the artist.*

Nine designs for jewellery and eight woodcuts illustrating the Book of Job, by F. Derwent Wood, R.A. *Presented by Mrs Derwent Wood.*

Thirty engravings by Stephen Gooden, including a complete set of proofs for 'The Brook of Kerith' by George Moore. *Presented by the artist.*

A Worcester porcelain mug with printed portrait of Frederick the Great, formerly in the possession of Thomas Carlyle. *Presented by Mr Wallace Elliot through the English Ceramic Circle.*

A Chinese jade bowl, of the eighteenth century. *Presented by Col H. Fooks.*

A New Hall porcelain teapot, milk-jug, plate, and six cups and saucers. *Presented by Mrs Donald MacAlister through the English Ceramic Circle.*

Fifty-two fragments of pottery and porcelain found in the excavations at Fostât, Cairo. *Presented by the Arab Museum, Cairo.*

A pottery dish with coloured glazes, from the Fayum, eleventh century. *Presented by Mr O. C. Raphael.*

A Chinese bowl of Chün ware, Sung Dynasty (960-1279). *Presented by Mr K. Tomita.*

A polychrome faïence plaque of Kutahiya ware, early eighteenth century. *Presented by Mr O. C. Raphael.*

A Derby porcelain dish, late eighteenth century. *Presented by the Rev G. A. Schneider.*

A Sassanian glass seal, about third century. *Presented by Mr H. Nelson Wright, I.C.S.*

Two Bristol delft plates, one with the Joiners' arms and date 1776. *Presented by Mr John E. Pritchard.*

A silver standard table ornament, surmounted by figures of birds; Malay work, from Perak. *Presented by Mr Arthur Taylor.*

Brass, copper, and white-metal bangles, made by natives of the Kimberley district, S. Africa. *Presented by Viscountess Milner.*

A series of weapons and musical instruments from Northern Nigeria. *Presented by Mrs R. Lamartine Yates.*

An ethnographical series from the Mafulu and Mekeo tribes, British New Guinea. *Presented by Mrs Williamson.*

A gold Chunam box, with incised ornament, and two small gold lime-boxes from Ceylon. *Presented by Mr T.B. Clarke-Thornhill.*

A series of ancient pottery figurines and vases from Colombia. *Presented by Col Sir Stuart Sankey, K.B.E., C.V.O.*

Archaeological series from graves in the Vitarto district, Peru, and ethnographical specimens from the Campas Tribes. *Presented by Mr F. Dudley Brangham.*

A witch-doctor's outfit from the Ovimbundu Tribe, Angola. *Presented by Mrs L. S. Tucker.*

A series of religious cult objects from the Tiv Tribe, Benue Province, Nigeria. *Presented by the Wukari Native Administration.*

Specimens of pottery and stone implements from various sites in Ashanti. *Presented by Mr R. P. Wild.*

A painted wooden mask, with human hair and feather head-dress, from an ancient mummy-pack, Nazca, Peru. *Presented by Mr H. G. Beasley.*

A wooden model of a bullock cart, from Burma. *Presented by Dr Gwenda Hilton.*

Two skin prayer-mats, from the Somali (collected about 1890). *Presented by Maj-Gen Sir Neill Malcolm, K.C.B.*

A series of archaeological and ethnographical specimens from Cantin Province, Chile. *Presented by the Rev W. H. Dugan.*

The Corpus Nummorum Italicorum, vol. xiii. *Presented by H.M. the King of Italy.*

Six early notes of the New England Colonies: New Jersey, Pennsylvania, and the counties of Newcastle, Kent, and Sussex (1776). *Presented by Mr Joseph Theodore Hadwen.*

Six Siamese silver coins (tikals) of the old style and a set of four gold and six silver coins of the first issue of European fabric. *Presented by Miss Laurence.*

A rare variety of the half-groat of Henry VII struck by Christopher Bainbridge, Archbishop of York, and bearing his initials X.B., found in the Rectory garden, Semley. *Presented by the Rev R. M. Rees.*

A set of the coinage (seven pieces) of the Vatican State for 1930. *Presented by Mr Henry Garside.*

A silver medal on the fourth centenary of the Collège de France (1530-1930). *Presented by M. Joseph Bédier, Administrateur du Collège de France, au nom des Professeurs du Collège de France.*

Four mosaic panels, from one or two pavements, with decorative inscriptions in Greek; one bears a date, 102 B.C. From the collection of the late Professor W. R. Lethaby. *Presented by Miss Grace Crosby.*

Sixteen palaeoliths from high level gravel at Farnham, Surrey. *Presented by Major A. G. Wade.*

Four palaeoliths and eleven casts of others from the Oldoway beds in Tanganyika. *Presented by Dr L. S. B. Leakey.*

Series of flints from Natufian and Aurignacian levels in a cave on Mount Carmel excavated by Mr Turville Petre. *Presented by the British School of Archaeology in Jerusalem.*

Gold finger-ring inscribed AGLA and set with an antique intaglio, thirteenth century, from St Martin's-le-Grand. *Presented by Mrs Lewis Gilbertson.*

Base-metal spoons and fork, a pewter paten, ivory draughtsman of twelfth century, incense-box, bone pin with unicorn head, and ivory horn-book, all found in Bristol. *Presented by Mr J. E. Pritchard, F.S.A.*

## APPOINTMENTS

THE Principal Trustees have appointed Mr Robert Laurence Binyon, C.H., to be Keeper of the Department of Prints and Drawings, in succession to Mr Campbell Dodgson, C.B.E., who retired on 13 August 1932. Mr Binyon will continue, as before, to have special charge of the Oriental portions of the collection; the Western Prints and Drawings will be in the special charge of Mr A. M. Hind, Deputy-Keeper.

The Principal Trustees have appointed Mr Eric George Millar

to be Deputy-Keeper in the Department of Manuscripts, from 14 August 1932.

Mr Richard David Barnett, of Corpus Christi College, Cambridge, and the British School at Athens, has been appointed to an Assistant-Keepership in the Department of Egyptian and Assyrian Antiquities.

#### ERRATUM

ON p. 16 of this volume the sentence beginning on l. 20 should read: 'This is a register of the charters relating to Aldbrough (near Masham), a property originally given to Fountains as a grange by Roger de Mowbray, and to its members.'







### 59. A LANDSCAPE DRAWING BY REMBRANDT.

ONE of the finest examples of Rembrandt's landscape drawing, *Study of Cottages and Trees*, was recently presented by the National Art Collections Fund. It came from the Woodburn collection and appeared in a sale at Sotheby's on 20 July 1932 (No. 63), but was up till then undescribed. The ground to the left of the dyke is left blank, but comparison with other drawings, particularly one at Chatsworth, Hofstede de Groot 835 (Vasari Society, 2nd Series VI. 20), shows conclusively that it is a study on the bank of the Amstel a few miles outside Amsterdam. H. de G. 835 shows the same group of cottages and trees, a road and the towing-path left of the dyke, and then the bend of the river. The locality of this group of drawings, which includes two others at Chatsworth, H. de G. 837 and 838, reproduced in the Vasari Society III. 23 and IV. 25, is discussed by Frits Lugt, *Mit Rembrandt in Amsterdam*, Berlin, 1920, p. 112, &c.

The group of cottages and trees is used by Rembrandt in his long landscape etching with *Trees, farm-buildings, and a Tower* (H. 244). The etching has in addition amid the trees on the right a building with a tower, which in the first state shows a cupola, probably the same building which appears in a drawing belonging to Mr Otto Gutekunst (Vasari Society, 2nd Series, V. 10). It is interesting to note how in the etching Rembrandt has eliminated the river and replaced it by a field on the left, and has added a sunset effect, with brilliant contrasts of light and shade, in making his composition.

A. M. H.

### 60. A LANDSCAPE DRAWING ATTRIBUTED TO VAN DYCK.

A LARGE drawing in body-colour on grey-blue paper, measuring  $11 \times 17\frac{1}{2}$  inches, representing a *Country Road flanked by Trees, with two ladies seated in the foreground*, was recently purchased out of the Florence Fund. It appeared in a sale at Sotheby's on July 20 (lot 105) under the name of I. Rademaker, from the late eighteenth-century inscription on the old paper mount (*I. Rademaker fecit*). Abraham Rademaker was a well-known topographical draughtsman of the late seventeenth and earlier eighteenth century

(b. 1675, d. 1735), but no record has been found of any I. Rademaker. There are some thirteen drawings by Abraham Rademaker in the British Museum, chiefly in pen and bistre, but they are in a matter-of-fact style entirely different from the present study, nor are there known elsewhere any drawings of his which would justify an attribution to him, even granted an error in the initial of the inscription.

On the other hand one can state without hesitation that the drawing is by the same hand as two landscape drawings of similar subject and in a similar medium (body-colour on blue-grey paper) now in the British Museum, of which the attribution to Van Dyck has never been questioned (Hind 86 and 87). They are both inscribed *A. Vandyck* in an old hand, though hardly that of the master. This group of Van Dyck drawings was described in the *Burlington Magazine* of December 1927, with references to the older examples in the same manner known to the writer, as follows:

(1) Collection of the late Mr Henry Oppenheimer (exhibited, Flemish Exhibition at the Royal Academy, 1927, No. 594) from the Brett collection.

(2) Collection of Mr Max Bonn (sold at Sotheby's, February 1922, No. 8).

(3) Pierpont Morgan Library, New York (described and reproduced in 'Selections from the collection of drawings by the old Masters formed by C. Fairfax Murray', 1904, No. 245).

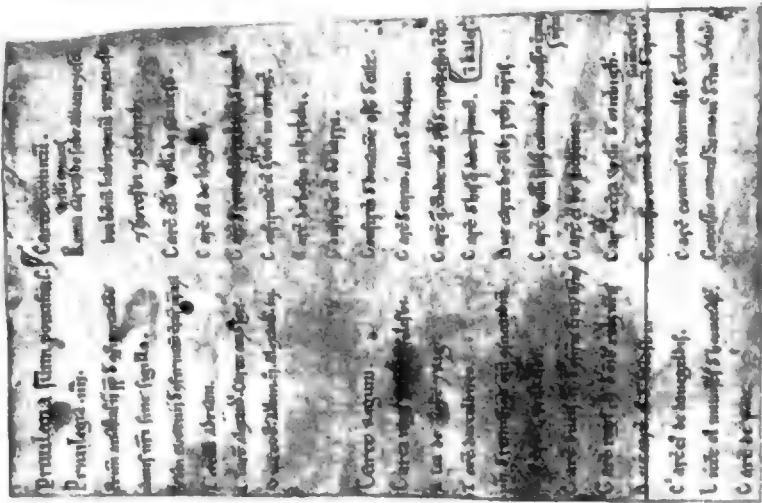
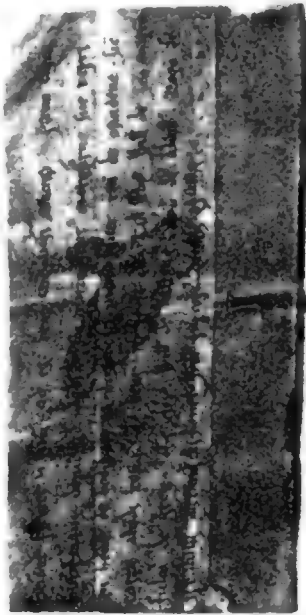
(4) Collection of the late Mr J. P. Heseltine (View on the Bank of a River, possibly the Thames at Greenwich), reproduced in 'Reproductions of original drawings in Colour from the collection of J. P. H.', 1903, No. 22.

Of these drawings Nos. 1-3 bear the same inscription, *A. Vandyck*, as the two examples in the British Museum, while the Pierpont Morgan example bears in addition what seems to be an authentic signature, *A.V.D.* All these drawings come from good collections, such as Wellesley, Bouverie, and Palgrave.

Most of Van Dyck's landscape studies are in pen or red chalk and bistre, or light water-colour wash. Of this kind the nearest in character is an upright study of trees in the Albertina (reproduced Braun, 778), and there seems no reason to question the development



XXVI. LANDSCAPE DRAWING ATTRIBUTED TO VAN DYCK



b

XXVII. DOCUMENTS FROM PENSURST

a

from such lighter studies to the full body-colour of the present group. An example of similar technical character by Van Dyck's master, Rubens, is the *Stream with overhanging Trees* in the British Museum (Hind, 110). The costume of the figures in the foreground can be matched in etchings by Hollar of about 1640, so that there seems no reason why these drawings should not have been done in England in the last years of Van Dyck's activity. The landscape is thoroughly English in character, and the style is a remarkable anticipation of the eighteenth-century English water-colour school, and already near in vision to Gainsborough and Constable.

The present drawing may to some students raise the question of the validity of the attribution of the whole group of body-colour landscapes to Van Dyck. But on the whole there appears to be more reason to enthrone the supposed 'Rademaker' as Van Dyck than to discredit the half-dozen old attributions. A. M. H.

#### 61. BLAKE'S SONGS OF INNOCENCE AND EXPERIENCE.

THROUGH the gift of Miss E. J. Carey, the Print Room becomes possessed of a third copy of Blake's *Songs of Innocence and Experience*. Of the two copies already in the Department one (not homogeneous, but made up from three different sets of impressions) was bought in 1856, the other, originally in the D'Israeli collection, was presented by Mrs Macgeorge in 1924.

Mr Geoffrey Keynes in his 'Bibliography of Blake' describes twenty-six copies of the *Songs* printed during the artist's lifetime and eight posthumous copies. The Macgeorge copy is the earliest known, having a water-mark with the date 1794; it is 'A' in Mr Keynes's list. It consists of fifty plates only; four plates had not then been engraved. All subsequent copies have 54 plates. Next in date to this come three copies, issued also about 1794, of which Miss Carey's is one. When Mr Keynes published his Bibliography in 1921 he knew of Miss Carey's copy only by the record of its leaves being exhibited at the Burlington Club in 1876, and it is designated X in his list, whereas its proper grouping is with B and C. These three copies are peculiar in this, that instead of the poem *To Tirzah*

(which had not yet been engraved), they, and they alone, have in its place a design without text of a nude figure lifted in the air by cherubs. Russell in his *Catalogue of Blake's Engravings*, No. 16, calls it 'Subject resembling the Ecstasy of St Mary Magdalene' and describes the figure as female; but actually it is a nude youth of Apollo type, though Dürer's woodcut of Mary Magdalene may have suggested the design. As Mr Russell conjectures, the meaning of it may perhaps be found in the poem *To Tirzah* which replaces it in all later copies and which contains the lines

Whate'er is born of Mortal Birth  
Must be consumed with the Earth  
To rise from Generation free.

Apart from certain differences in the arrangement of the poems, the other copies of the *Songs* show no variation in the text, except that two of the posthumous copies have a plate called *A Divine Image* substituted for one of the other plates. One of these two copies, uncoloured, was acquired by the Department of Printed Books in 1864; so that the Museum now possesses four copies of the *Songs* with all the principal variations known. Needless to say, however, that as far as colouring is concerned, there are no two copies alike, since Blake varied the colouring according to his fancy. The earlier copies are usually coloured in a simple style, the later ones more elaborately and sometimes enriched with gold. In Miss Carey's copy the text of the *Songs of Innocence* is printed in tones of brown with a purplish tinge, the *Songs of Experience* in tawny yellow: the colouring is of exceptional beauty, in the simpler style. The book came to Miss Carey from her mother, Lady Stafford Carey, whose father, Judge Charles Warren, or his wife, got it direct from Blake. It could hardly have looked more clean and fresh when it left Blake's hands.

L. B.

## 62. DOCUMENTS FROM PENSHURST.

AS archivists, the monks of the Cistercian abbey of Robertsbridge, in Sussex, had nothing to learn from the great communities with broader landed possessions. An elaborate system of press-marks was devised in the thirteenth century, the hey-day of monastic

record-keeping, and although it was soon suffered to fall out of use, the monks continued until the last to tend their charters and seals with care and skill. At the Dissolution the house and its muniments became the property of Sir William Sidney. The Robertsbridge charters then joined company with the evidences of the Sidney family, among which were several deeds acquired with the lordship of Kingston-on-Hull; and in the next generation the collection, housed at Penshurst Place, Kent, was further swelled by documents concerned with the Lincolnshire estates inherited by Sir Henry Sidney. From time to time portions of this rich archive have found their way to the British Museum, until now more than 130 deeds are scattered among the various collections. The latest arrivals, sixteen charters (Eg. Ch. 2117-2132) and a roll (Eg. MS. 3058), represent the three groups of Penshurst documents mentioned above. The Robertsbridge deeds number thirteen: from the earliest, a confirmation by Henry, Count of Eu, step-son of the founder, which falls between the years 1170 and 1183 (Pl. XXVII *a*), to the latest, a General Pardon obtained by the abbey during the short-lived recovery of the Crown by Henry VI in 1471, 'anno ab inchoacione regni nostri quadragesimo nono & readepcionis nostre regie potestatis anno primo', each has some distinctive feature. Nine are endorsed with the abbey press-mark, and most of them retain fine impressions of seals (cf. Pl. XXVII *c*, seal of the Royal Chapel in Hastings Castle). The Yorkshire property is represented by licences, granted in 1383 and 1398, to Michael de la Pole, father and son, successive Earls of Suffolk, to alienate lands to the Carthusian priory of Kingston-on-Hull and the adjacent hospital or *maison-dieu*. To the Lincolnshire group belongs a single deed, a royal licence for the transfer of Tattershall Castle and other lands in connexion with a settlement made in 1364, after the marriage of Sir Ralph (later Lord) Cromwell. The roll (Pl. XXVII *b*), in some respects the most interesting of the new-comers, originates from the same source. Measuring 1 foot 1½ inches in length, and written in double columns on both sides of the vellum, it contains a classified list of the deeds of Revesby Abbey, compiled late in the twelfth century. Harley Roll O. 5 has long testified to the peculiar Revesby custom of listing deeds upon



rolls; but in the absence of any chartulary of the house, this early and comprehensive record of its charters must be counted a notable acquisition.

How and when the Museum charters came to leave Penshurst is unknown. The latest acquisitions made their appearance in a box-cover stamped with the arms and monogram of the Rev Theodore Williams, sometime owner of a sumptuous copy of St Augustine's *De Civitate Dei* (now Add. MSS. 15244, 15245) and other famous books. The charters cannot, however, be traced in his sale-catalogue of 1827. At some period they have been associated with thirty-three Robertsbridge deeds (Eg. Ch. 371-403) purchased in 1874, for both sets bear endorsements in pencil by the same hand. A. J. C.

#### 63. WILLIAM GARDINER, JUSTICE OF THE PEACE.

**I**N his book, *Shakespeare versus Shallow*, 1931, Mr Leslie Hotson has given some account of William Gardiner, Justice of the Peace for Surrey, a man of indifferent character with whom Shakespeare and his friends had unpleasant contacts, and has advanced the theory that he was the original of Justice Shallow. One of Gardiner's characteristic activities was the acquisition of property by fair means or foul, and we see him at work in a document recently presented by Mr J. C. Whitebrook through the Friends of the National Libraries. By this deed (now Additional Charter 70729), a fine dated 1584, Gardiner has conveyed to him, for the price of 200 marks, three messuages, a curtilage, and a wharf in the parish of St Olave, Southwark. Other fines are printed in Mr Hotson's book.

H. J. M. M.

#### 64. THE ABERDEEN PAPERS.

**I**T is one of the ironies of English political history that the statesman who is always remembered as the Prime Minister upon whom devolved the duty of committing Great Britain to the Crimean War, was himself one of the most determined opponents of any appeal to arms, and was the man whose political life, more than that of any contemporary Englishman of eminence, had been passed in an endeavour to preserve that European peace which he himself had been so instrumental in securing at the close of the Napoleonic Wars.

George Gordon, fourth Earl of Aberdeen, was born in January 1784, and from a comparatively early age until his death in 1860 was destined to play an important part in the most interesting events of that period. Bereft of both parents before the completion of his twelfth year, the young nobleman became the ward of Pitt and Melville, and owed his introduction to public life to his residence in the homes of those two statesmen. He soon acquired a reputation for classical culture, and after the Peace of Amiens visited the Continent, where he met Napoleon. He excavated the Pnyx at Athens and, on returning home, wrote an article on Gell's *Topography of Troy* in the *Edinburgh Review* for July 1805 which led to his inclusion in Byron's *English Bards and Scotch Reviewers* as 'the travell'd thane, Athenian Aberdeen'. In 1806 he became a Scotch Representative Peer, and in 1812 was made a Trustee of the British Museum, and President of the Society of Antiquaries.

It was not, however, until August 1813 that Aberdeen's important public work began, for in that month he abandoned the pursuits of the scholar for those of the diplomatist, and was appointed ambassador to Austria while that country was preparing to join the Allies against Napoleon. Aberdeen proceeded to the head-quarters of the Allied army, and was present there with the Austrian Emperor during the campaign which produced Leipzig and the march on Paris, and from which he derived his undying horror of warfare. He acted as one of the British representatives at the Congress of Châtillon in March, and was one of the signatories of the first Peace of Paris in May 1814; and to him fell the privilege of bringing home to England the treaty which it was confidently believed had ended the great struggle with Napoleon. Having been made a Privy Councillor, Aberdeen then devoted himself to the improvement of Scotch agriculture, and lived in comparative retirement, until, in 1828, he was called upon to become a member of the Duke of Wellington's cabinet. From March 1828 until November 1830 he was Secretary of State for Foreign Affairs, and thus became responsible for recognizing both the independence of Greece and the establishment of the Orléans dynasty in France: he was, moreover, connected with the events which led to the formation of the kingdom of Belgium.

In Sir Robert Peel's administration (December 1834–April 1835) Aberdeen acted as Secretary for War and Colonies, and signalized his tenure of office by supporting the French Canadians. From 1841 to 1846 he was again Foreign Secretary, during which time he devoted himself to the cultivation of the *Entente Cordiale* with France, to the settlement of outstanding British disputes with the United States, and to consideration of the vexed Eastern question. He also endeavoured to reconcile the differences in the Scotch Church, and was the first cabinet minister to offer his support when Peel proposed the introduction of Free Trade. In December 1852 Aberdeen became Premier as the head of a Coalition government, and from thence onwards his chief efforts were mainly directed towards averting, and then ending, the Crimean War. He resigned in January 1855, and, as an unusual mark of royal appreciation, was permitted to retain the Order of the Thistle when decorated with the Garter.

So interesting a personality is well represented in the papers which the statesman accumulated over a period of fifty years' public life, and which contain ample material relating to the events of historical importance which have been noticed above. Thanks to the generosity of the present Marquess of Aberdeen (assisted by that of his relative, Lord Stanmore) the Museum is in possession of the papers of its former Trustee; and this valuable collection of documents has now been arranged into volumes (numbered Additional Manuscripts 43039–43358) and made available to students. H. R. A.

#### 65. COLERIDGE'S LECTURES ON PHILOSOPHY.

THE records of the various courses of lectures delivered by Coleridge are very inadequate. It is, therefore, of interest to chronicle the acquisition of an almost complete set of reports of the last series which he is known to have given. In November of 1818 he issued prospectuses of two courses of lectures to be delivered concurrently on Mondays and Thursdays at the 'Crown and Anchor' tavern in the Strand, commencing with Monday, December 7. One of these courses was to be on the History of Philosophy, the other on six select plays of Shakespeare. Coleridge himself had high

hopes of the Philosophy course. He wrote on December 2: 'If I could have but a tolerably numerous audience to my first or first and second Lectures on the History of Philosophy, I should entertain a strong hope of success, because I know that these lectures will be found by far the most interesting and *entertaining* of any I have yet delivered, independent of the more permanent interests of rememberable instruction.' The commencement of the lectures was postponed, the philosophical course beginning on December 14, and the Shakespeare series three days later. Mr Dykes Campbell, in two articles in the *Athenæum*, 26 December 1891 and 2 January 1892, has printed the only reports which were known to him of both series, brief summaries in the *Champion* newspaper for 20 December 1818 and 3 and 10 January 1819 of the first two Shakespeare lectures and of the opening lecture of the philosophical course.

As the reports which have now come to light are of lectures 2-14 of the philosophical series, that course is now represented more or less adequately in its entirety. The reports are in long-hand and can be little more than rather sketchy summaries of Coleridge's wide-ranging discourse. But they do often give the impression, so far as they go, of reproducing the speaker's own words, and may suffice to afford a general idea of the tone and direction of his lectures. The history of philosophy from the Greeks to modern times was obviously treated on broad lines with not infrequent divagations, after Coleridge's manner, into matters not strictly philosophical. The last lecture, delivered 29 March 1819, ends with a characteristic passage developing out of a treatment of the mind and the senses, which links up the two courses in a common conclusion: 'Should you meet with a work where your understanding is appealed to through your senses, and your conscience through your feelings, then you will be grateful when you can bring reflection to your reading and you will feel, as I do now after my twofold lectures, that delightful harmony which ever will be found when philosophy is united with such poetry as Milton and Shakespeare—or those who have endeavoured to reconcile all the powers of our nature into one harmony and to gather that harmony round the cradle of moral will.'

The identity of the reporter does not appear. Against one lecture,

that of 18 January 1819, he notes 'absent', so that on that occasion he must have been represented by a deputy, though the report is in his hand.

On the back of the last lecture is written 'To A. Macmillan, Esq., 16, Bedford Street, Covent Garden, London' in the hand of Thomas Carlyle. This suggests that at one time Carlyle had seen the lectures and had proposed them to the firm of Macmillan for publication.

R. F.

#### 66. ANTHONY TROLLOPE'S AUTOBIOGRAPHY.

**I**T has been said that the publication of Anthony Trollope's Autobiography went far, for the time being, to destroy the reputation which he had enjoyed. The discovery that an imaginative artist could also be a practical man of affairs, and Trollope's frank avowal that he treated his art as a craft and wrote to sell his books, were profoundly disturbing to the sentimental view of literature. The effect was not permanent, and Trollope's novels have since won their way back into general estimation. The Department of Manuscripts, though its collections contain some letters of the novelist, has not hitherto possessed any example of his literary manuscripts. This gap has now been filled by the generosity of the Friends of the National Libraries, who have purchased for the Department, with the aid of donations from Lord Riddell, Lord Esher, Mr Michael Sadleir, Mr Hugh Walpole, and others, the original manuscript of the famous Autobiography, written in Trollope's hand throughout and apparently the actual copy sent to the printers. There are indeed some differences from the printed text, but these are mostly small, and are probably due to alterations in proof. With the exception of one short passage, which must have been written on a small inserted leaf and has now disappeared, the manuscript is complete. H. I. B.

#### 67. PLAYS FROM THE LORD CHAMBERLAIN'S OFFICE.

**U**NDER the censorship regulations it has long been necessary to submit to the Lord Chamberlain's Office all plays intended for public performance. The copies received are retained and bound in volumes, each containing a number of plays. Up to the year 1824, indeed, the plays seem to have been regarded as the perquisite of

the Examiner of Plays, and they became his private property, subject to all the chances of such property. Since 1824 they have been retained in the Lord Chamberlain's Office; and as the steady accumulation has caused considerable congestion, and the volumes are not readily accessible to students, it has been arranged to transfer them to the Department of Manuscripts in the British Museum. Considerations of copyright and the difficulty of finding room at once for so many volumes made it necessary to limit the range of the transfer, and at present only the plays received in the years 1824-52, numbering 174 composite volumes, have been taken over. Further transfers will be made in future at intervals of five years. Naturally, few of the plays have any literary merit, but as a record of the history of the English drama the collection has very considerable interest, and will usefully supplement the series of plays submitted to the Sheridan family for representation at Drury Lane Theatre (Add. MSS. 25906-26036). H. I. B.

#### 68. THE JOURNALS OF GEORGE STURT.

**T**HE late Mr George Sturt of Farnham, better known under his pseudonym of 'George Bourne', occupies a peculiar position in recent letters. He had a secure footing in both worlds of literature and of business, and his intellectual interests were never allowed to stray from the realities of life. Neither 'Art for Art's sake' nor 'Education for Education's sake' could browbeat him. As owner of a wheelwright's yard in a country town, Sturt was well placed to observe the revolutions which have transformed rural life in the last forty years. The decay of the craft in which he was engaged kept him sensitive to the pathos of change. At the same time the new book-learning, which was ousting the old traditional methods, did not impress him unduly. An idealist by temperament, his intimate contact with working people subdued any tendency to dead abstractions and 'ologies', while his love of nature was daily sustained by the aspect of a yet unspoiled landscape. The journals which he kept, with intermissions, from 1892 till his death in 1927 (sixteen volumes) have now been received from his sister, Miss Susan Sturt, in accordance with the terms of his will, by the Department of MSS., where

they are numbered Additional MSS. 43359-43374. Readers familiar with the Bettesworth books and other publications will recognize much of their contents in the rough, but the journals also preserve a deal of detailed observation which did not find its way into print. As a specimen of his later thoughts we may here close with a reflection, apropos of the Douglas plan, showing a curious analogy to Spengler's speculations: 'A sort of cheerful Fatalism seems to be taking possession of me. I see Civilizations going through their spring and autumn like a vegetation, and we are far on in the autumn of ours. Can Major Douglas find mankind a better path?'

H. J. M. M.

#### 69. THE NEW TESTAMENT IN LITHUANIAN.

A MODEST volume, acquired in 1926 and now numbered Add. MS. 41301, turns out upon closer inspection to be of the highest interest. It is no less than the New Testament portion of the Lithuanian Bible which was prepared for publication in England, and of which the Old Testament portion up to Psalm 40 was printed in London in 1663-4. The project then collapsed for lack of funds, and the printed text is itself a great bibliographical rarity, three or four copies only having survived. The Museum possesses one, C 51. b. 13, which stops in Joshua xv. 63 at page 176. It was the Calvinist Synod of Lithuania which sponsored the plan, and which dispatched Samuel Boguslav Chylinski to England for the purpose. He records in this book that he arrived in London on 28 April 1657, and began the translation at Oxford on 22 October o.s. The translation was not made *de novo*, but was based upon the manuscript version of Jan Bretkun, still extant in the University Library of Königsberg. The later translation by Quandt, the current version in Lithuania, was also grounded on Bretkun. Monetary and other difficulties plagued Chylinski, who in 1659 issued an unctuous appeal in Oxford with the title 'An Account of the Translation of the Bible into the Lithuanian Tongue', to which was appended a testimonial by a number of Oxford divines. The work was finally started in London in 1661, and in a note of expenses preserved in this volume we find mention of translators (in the plural) and a corrector. The exact



function of Chylinski will doubtless appear when the volume has been subjected to intensive study. Not the least fascinating aspect is the abundance of notes, biographical and philological, in Polish, Lithuanian, and Latin.

H. J. M. M.

#### 70. *THE SEAMANS SECRETS.*

**T**HE Department of Printed Books has recently acquired by purchase a copy of *The Seamans Secrets . . . Newly published by John Davis of Sandrudge, neere Dartmouth, in the county of Devon, Gent. Imprinted at London by Thomas Dawson, dwelling at the three Cranes in the Vinetree, 1595.* On all counts this book is a very notable addition to the library of the British Museum. It is of peculiar national interest, being the work of that Captain John Davis, one of Queen Elizabeth's pioneers of English discovery in the arctic seas, who went in search of the 'North-west Passage' and gave his name to the Davis Straits; and it is the only known copy of an unrecorded first edition of the work, which, though registered as having been licensed for printing in the year 1594, has hitherto been known in no edition earlier than 1607. The recorded editions are all represented in the Museum Library.

Moreover, the copy now acquired is in an exceptionally fine state of preservation and possesses this further point of interest, that it contains, in a contemporary hand, manuscript corrections and additions, which bring the text into line with that of the 1607 edition.

W. A. M.

#### 71. GOVERNMENT PUBLICATIONS FROM THE PUBLIC RECORD OFFICE.

**T**HE Library has been enriched by over a thousand volumes transferred from the Public Record Office through the kindness of the Deputy Keeper of the Records. The volumes are mostly official government publications, English and foreign, such as the Statutes of the Realm, the Calendar of State Papers, the publications of the Historical Manuscripts Commission, the Records Commission, &c. The Museum already possessed copies of most of the books transferred, but as they are for the most part works of reference in



constant use in the Reading Room, they have only a limited life, and sooner or later must be replaced. The gift of these copies to be held in reserve ensures the saving of a substantial sum of money in the future.

## 72. A DIGEST OF COMMENTARIES ON THE BABYLONIAN TALMUD.

**A**NOTHER MS. volume of the unique digest of commentaries upon the Babylonian Talmud, compiled by Zachariah ben Judah Aghmātī, has been added to the Department of Oriental Printed Books and MSS. This volume thus joins its companion, which is already in the Museum, and of which a facsimile edition is in course of preparation. Apart from these two MSS., there exist no other portions of this work anywhere, as far as is known.

The present volume forms the first part of the work, and contains the commentaries on the tractates B'rākhōth, Shabbāth, and 'Ērūbhīn. It was begun in the year 1500 of the 'Era of Contracts' (A.D. 1189), and completed in 1501 of the same era (A.D. 1190). The work is more in the nature of a compilation than an original production. The author collects the Halakhic (legalistic) opinions of all the great Talmudic authorities of the past and amongst his contemporaries, and is careful to give the names of the authorities whom he quotes. Only on rare occasions does he obtrude his own opinions. The value of the work lies in the copious extracts both in Hebrew, and, to a less extent, in Arabic (in the Hebrew character), from many authorities whose works have been either lost, or only exist in fragments. The list of authorities quoted is impressive, including as it does Maimonides (in whose lifetime the work was compiled), Rashi, Isaac ben Judah Ibn Ghiyāth, Hananel ben Hushiel, Isaac ben Jacob al-Fāsī, S'adhyāh Gāōn, Shārīrā Gāōn, and many others.

It is unfortunate that the author, writing as he did for contemporaries, very often quotes the names of his authorities by means of initials, a habit so exasperating to bibliographers. Most of these initials are easily recognizable; but there is one which occurs very frequently, and is somewhat difficult to explain. The initials are

*R B S.* The possibility suggests itself of identifying this abbreviation with *Baruch ben Isaac Albalia*, *R B S* thus standing for R(abbi) B(aruch) S(ephardī) (1077-1126), a scholar held in the highest esteem by his contemporaries. He was one of the favourite disciples of the eminent Halakhist Isaac ben Jacob al-Fāṣī, and he taught in the Y'shībḥāh (College) of Cordoba. He was lauded during his life and mourned at his death in the verses of the two greatest poets of his age, Moses Ibn Ezra and Judah ha-Lēvī. Even the great Maimonides quotes one of his decisions. Is it possible that we have in this MS. portions of his long lost works?

The author seems to have been uncertain in his choice of a title for his book. In the present MS. he calls his work 'Nēr'; in the other MS. which we have his work is designated 'Būsīnā'. Both these words mean 'a light'. In choosing these titles for his commentaries, the compiler may have had in mind the commentary of Maimonides on the Mishnāh, which is called 'al-Sirāj', 'The Lamp'.

From the nisbah 'Aghmātī' it is clear that the author came from Aghmāt, a place to the south of Marrakesh, which at one time formed, with Nafis, the two chief towns of the region. But after the founding of Marrakesh in 1062 it steadily declined in importance, and is now no more than a vast agglomeration of fields and gardens of great fertility, and of earthen houses.

It remains to be said that the MS. now acquired is a copy, written on stout, glossy paper of a brownish tinge, in a very legible Persian hand of the fifteenth century. The leaves number 188, and measure 10 by 7 inches. The average number of lines to the page is twenty-three. The MS. is in an excellent state of preservation, and is complete.

J. L.

### 73. CHINESE CALLIGRAPHY.

THREE folding volumes of Chinese calligraphy emanating from the Imperial Palace at Peking have been presented by Major Sexton to the Department of Oriental Printed Books and MSS. The first is a collection of notes written by the Emperor Jên Tsung Jui in his own hand after the performance of certain religious rites. The second is a volume of poems by the same emperor, 'respectfully

copied under Imperial instructions by Chao Ping-ch'ung in the 11th moon of the 12th year of Chia-ch'ing' [1807]; and the third is a series of Palace notes submitted by Ch'êng Shih-hsüan. L. G.

#### 74. ANTIQUITIES FROM AL AMARNA.

**A**MONG the objects specially chosen for the Museum collections from the results of the excavations of the season 1931-2 conducted by the Egypt Exploration Society at al Amarna the most important is an unfinished relief of the head of a young prince. This is illustrated in the *Journal of Egyptian Archaeology* for November 1932, Pl. XIX, 2, with some other examples of the same kind. Other individual objects worth noting are an inscribed *ushabti* case, and a broken glass goblet of Roman date. The collections of jar sealings and inscribed ostraca have also been added to the Museum collections.

S. S.

#### 75. OBJECTS FROM MR BRUNTON'S EXCAVATIONS, 1930-1.

**T**HE results of this expedition, brought to England this year, have enriched the Egyptian collection with some rare objects. The most important are a painted stone figure of a man seated, Vth Dynasty, and a terra-cotta hippopotamus, with fine blue glaze, on which is a lotus decoration in black paint, XIIth Dynasty. Among minor objects mention may be made of a stone vessel with lugs, in finely grained stone, Vth Dynasty; a small alabaster pot in the form of a monkey holding its young, First Intermediate period; a broken bone spoon in the form of a dog, and a piece of ivory inlay in the form of a *ded* pillar, XIXth Dynasty; and an unusual copper spear or lance-head, VIth Dynasty. The very numerous duplicates of types already in the collection have been distributed to other museums.

S. S.

#### 76. OBJECTS FROM THE SIR CHARLES HYDE—CAMPBELL-THOMPSON EXCAVATIONS AT NINEVEH, 1930-2.

**T**HE principal result of these excavations, apart from the important stone cylinder of Shamshi-Adad I (*B.M.Q.*, VI, p. 62) consists in the collection of sherds, representing a formal stratification in

the lowest levels at Nineveh, including types of painted and incised ware not previously found in 'Iraq, though in some cases known elsewhere. There are also many tablets and fragments, which once presumably belonged to the famous libraries, for instance a fine syllabary, letters to the king, &c. A large copper spear-head, inscribed 'Temple of ...', is of some interest owing to its shape, the cutting edge being reduced to a minimum; this object probably dates from about 2300 to 2000 B.C. S. S.

#### 77. ANTIQUITIES FROM UR.

AS a note to the description of the recently exhibited objects described in the *Quarterly* (p. 42 ff. above) it may be added that, in the division of these with the University Museum of Pennsylvania, the British Museum has been assigned one of the small copper bulls' heads, the solid copper cylinder with an inscription of Marduk-nadin-akhê, the 'Indus' seal, a calcite figure of a couching bull, and a moiety of the seal-impressions of the Persian period, together with some gold ornaments from the early pit-graves, a clay cone with an inscription of Libit-Ishtar, a collection of prehistoric clay cones for wall decoration, and a number of small antiquities. The fine steatite bowl and the stele of Ur-Nina were brought back only for exhibition, being the property of the 'Iraq Museum in Baghdad. C. J. G.

#### 78. THE GILGAMESH EPIC IN SUMERIAN.

SEVERAL portions of tablets already published have shown that there was once in existence a Sumerian version of the stories told about Gilgamesh, an ancient king of Erech, whose ancestor was fabled to be the hero of the Babylonian Flood-story, according to the tablets from Ashurbanipal's library, now exhibited in the Assyrian Room, which have long been celebrated. Since Gilgamesh, as an historical character, was himself a Sumerian king, it was natural to suppose that his deeds were first related in the Sumerian language, and that the Semitic poem, of which we possess considerable remains, was at least in part parallel with another and perhaps earlier version. Despite this, none of the Sumerian fragments hitherto discovered have coincided with any extant part of the Gilgamesh Epic, and therefore the relation of the two has

remained quite undecided. Contact has now been established by a well-preserved tablet of about 2000 B.C., found in the excavations at Ur during the season of 1926-7. About one-third of the text at the end of this corresponds line for line with the passage which comes near the beginning of Tablet XII, in the Assyrian arrangement, in which Enkidu warns Gilgamesh of certain things which must not be done in the Underworld, lest harm should be incurred. The situation, however, is different from that generally assumed on the evidence of the existing mutilated text. The warning is a sequel to an offer by Enkidu to recover from the Underworld, or 'the mountain', two weapons (if such be the *pukku* and *mikku* of the Semitic text), the loss of which Gilgamesh has been lamenting. At the beginning of this tablet Gilgamesh is in the presence of an object not specially defined, but it seems to have been a tree, for it is said that the Storm-bird Zû had his young in the top of it, a serpent its nest in the roots, and the demoness Lilith had built her house in the middle. Gilgamesh, at the command of the goddess Inanna, attacked this tree with his axe, smote the serpent, drove Zû to carry away his young to the mountains, and destroyed the 'house' of Lilith. His followers cut up the wood and made it into a bed and chair for the goddess, while he himself made one of his weapons (*pukku*) out of the root, and the other (*mikku*) out of the head of the tree. After a few lines, which are somewhat defective and very obscure, it is related that these weapons 'fell into the Great Dwelling', where Gilgamesh could not reach them with hand or foot, whereupon he laments for them, and asks who will bring them back. Enkidu offers to do so in the morning, and then adds the advice not to put on clean clothes, not to anoint oneself, not to smite upon the ground with a bow, and so forth, just as in the XIIth tablet of the Assyrian version. In the middle of this passage the Sumerian text ends, having come to the end of the tablet. There is no colophon or 'catch-line' to lead on to the next tablet.

C. J. G.

## 79. EARLY PAINTED POTTERY FROM PERSIA.

THE small collection of seven pots illustrated on Pl. XXVIII is said to come from Nihawand. This is doubtless true of the four



XXVIII. EARLY PAINTED POTTERY FROM NIHAWAND AND OTHER SITES



*d*



*a*



*f*



*e*

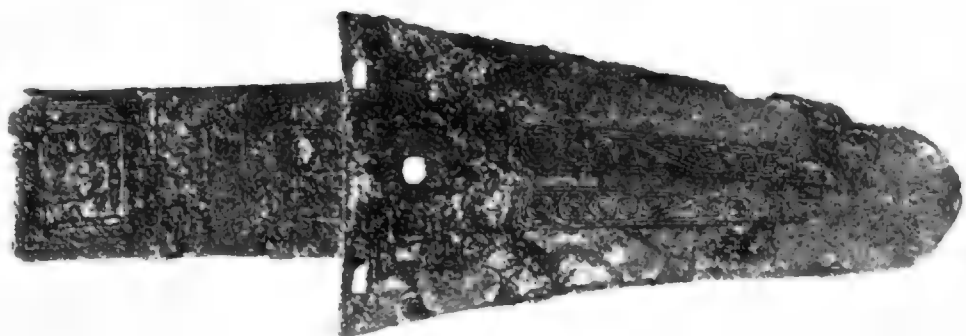


*c*

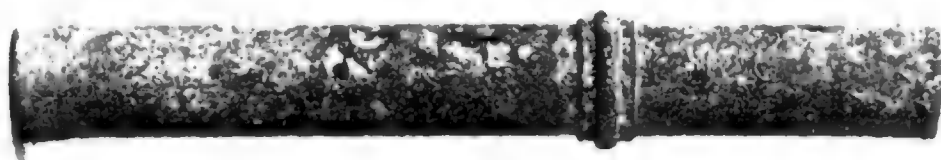


*b*

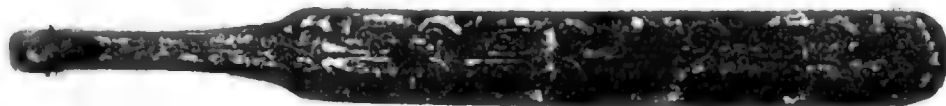
XXIX. EARLY CHINESE BRONZES



*g*



*h*



*j*



*k*

XXX. EARLY CHINESE BRONZES





1



77



0



77

XXXI. EARLY CHINESE BRONZES

decorated in black on a creamy or light buff engobe, and of the reddish ware of which there is one example (bottom, left). The two specimens of grey ware, owing to their peculiar features, may, however, be from another, more distant, site, Damghan. This grey ware, which is very regularly turned, and in one case finely polished, seems to be connected with pottery found on sites in Kurdistan and elsewhere by Sir Aurel Stein, and with the fragments of grey polished ware which are found mixed with the better-preserved red polished ware on Southern Mesopotamian sites. Whether the Mesopotamian evidence is a reliable basis for dating the examples from the Persian plateau, and what connexion this pottery may have with 'Minyan' ware, which it apparently resembles in the technique of firing and in the imitation of metal forms, the future may soon reveal, since excavations are in progress at Damghan and Persepolis. S. S.

#### 80. EARLY CHINESE BRONZES.

TWO important series of early Chinese bronzes were acquired in October and December, 110 pieces in all, including chariot fittings, horse trappings, buckles and belt-hooks, weapons, mirrors, and some miscellaneous objects. Twenty-four of them come from a tomb at Chin-tsun near Loyang, in Honan, and these all appear to belong to the Chou dynasty (1122-255 B.C.). The rest are mainly of the Chou, Ch'in (255-206 B.C.), and Han (206 B.C.-A.D. 220) dynasties and come from the provinces of Honan, Anhwei, and Kiangsu.

The use of some of these objects is a matter of speculation, but their forms are interesting, and they are enriched with characteristic ornament. Not only do they show a mastery of the technique of bronze casting, but as fittings and trappings they are tasteful and dignified, evidently relics of a highly civilized and well-to-do people.

It is only possible to illustrate a few of them here. Plate XXIX *a* is a chariot fitting with a belt of typical Chou relief ornament, divided into three panels each containing a formalized dragon design. Plate XXIX *b*, one of a pair of cheek-pieces ringed about with a coiling dragon, and fig. *c*, a buckle in the form of a ram's head, are late Chou or Han.

The chariot pole-cap (Pl. XXIX *d*), though rather damaged, is a particularly good specimen of late Chou workmanship. The ornament at the end consists of highly formalized ogre-head (*t'ao t'ieh*) designs, complicated by raised scrolls which, with the background, are delicately etched with spirals and hatching. The remains of the wooden pole are still embedded in the socket.

There is also a fine, though undecorated, piece of Chou bronze in a halberd (*ko*) head which is beautifully finished and richly patinated. It measures 13.9 inches across the blades.

It is customary to give a Ch'in dynasty date to a kind of ornament which seems to be intermediate between the formal Chou and freer Han styles. Animal and bird forms are treated in a more naturalistic style and much use is made of small rounded or angular scrolls closely interlaced as a ground pattern.

Typical 'Ch'in' ornament is seen on the sides of the axle-cap (Pl. XXXI *l*); in the spiral pattern on the body of the dagger axe (Pl. XXX *g*); in the finely drawn ground pattern of the mirror (Pl. XXXI *m*); and in the complex design of a dragon writhing through cloud scrolls that makes the beautiful buckle (Pl. XXIX *e*).

A freer play of ornamental fancy characterizes the Han objects, which are largely belt-hooks and buckles; and many of them are inlaid with silver and gold patterns, sometimes jewelled with turquoises or glass pastes.

Plate XXX *h*, a bronze tube with the remains of wood inside it, was evidently the butt end of a slender pole or perhaps of a ceremonial weapon. It is finely ornamented with silver plating and inlaid designs of typical Han scrolls. It is analogous in style with some of the objects excavated by the Japanese in the Han settlement of Lo-lang in Corea.

The belt-hooks (Pl. XXX *j* and *k*) have gold and silver inlay, and fig. *k* has other interesting features in its design of a gryphon-like monster devouring a fish, its inlaid turquoises, and an inscription in six archaic characters on the back. Other attractive belt-hooks include one in the shape of an elephant head, and another (Pl. XXIX *f*) in that of a galloping 'unicorn', which has a curious, but no doubt fortuitous, resemblance to a hippocamp.



XXXII. TWO LOKAPALAS FROM A T'ANG GRAVE



XXXIII. MAYA TRIPOD BEAKER

Plate XXXI *n*, the butt end of a halberd shaft, with its octagonal socket issuing from the upturned mouth of a dragon-like monster, is of equally mature design and workmanship. The border of T-shaped motives suggests analogies with the so-called TLV designs on the mirror (Pl. XXXI *o*). No satisfactory explanation of these motives is as yet forthcoming. Mirrors of this kind are placed as early as the Ch'in dynasty by some Japanese authorities; but cautious Western critics give them a Han date.

R. L. H.

## 81. TWO POTTERY LOKAPALAS.

THE two pottery Lokapalas illustrated on Pl. XXXII are a notable gift from Messrs. Yamanaka. They are exceptionally fine specimens of the figures which furnished Chinese graves in the T'ang dynasty (A.D. 618-906).

The tomb furniture of a well-to-do person at that time included models, generally in earthenware, of his family and retinue, his livestock, his house and farm buildings, his utensils and implements, and of numerous vessels for food and drink and for ceremonial purposes. Religion does not seem to have required that images of his gods should be included; but certain supernatural beings are frequently represented, such as earth-spirits and Lokapalas, presumably to give protection to the tomb and to keep off marauders and evil spirits. Lokapala is one of the names given to the Guardians of the Four Quarters of the Buddhist Universe. In China and Japan these Guardian figures are often sculptured at the entrance of Buddhist shrines and treasure houses; and the idea of borrowing them to protect the tomb was natural and logical.

In the present instance the two figures are of pale buff pottery washed over with white and painted with rich floral scrolls in blue, red, green, and black pigments. Gilding, too, was used, but only traces of it remain. The Guardians are heavily armoured, especially about the middle, where stout quilting appears over the skirts of their robes, and above this again plate armour. The fantastic dragon heads on the shoulders add to the ferocity of their appearance. Each is standing triumphant on a bull which couches on a rock pedestal. Their heights are respectively 43 and 45 inches.

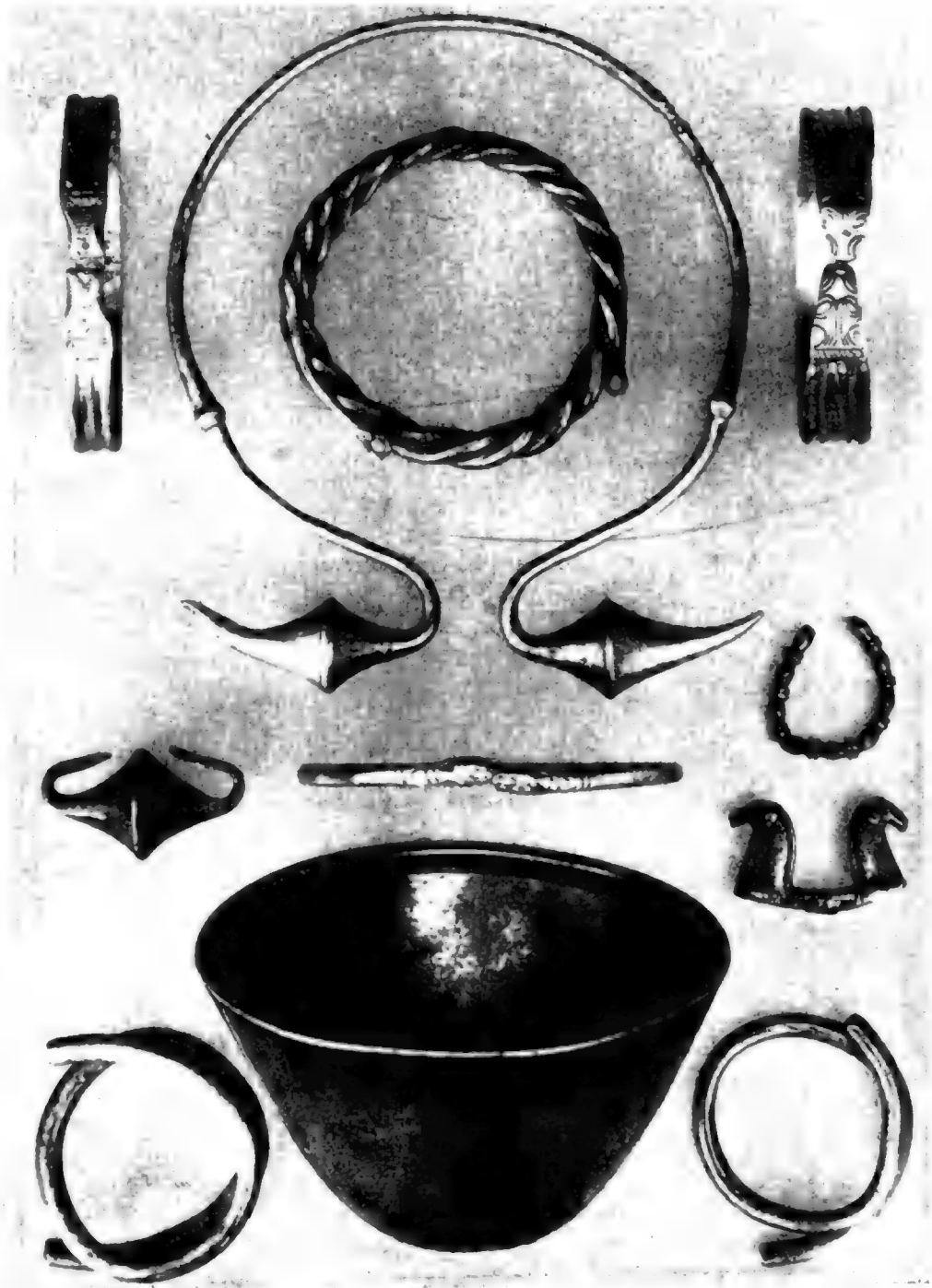
R. L. H.

## 82. A MAYA TRIPOD BEAKER.

THE collections in the British Museum illustrating the Early Maya pottery from Central America have received a valuable addition in the form of a tripod beaker of pinkish-buff pottery, with vertical sides and moulded ornament (Pl. XXXIII). A portion of the beaker is lacking, but a successful restoration has been accomplished. The ornament was originally contained in two double panels representing a chief or supernatural character surrounded by various ceremonial attributes, and a line of conventional glyphs running along the top border of the panel. The vase, which is an unusually fine specimen of its type, was excavated from a mound at Milfuentes in Guatemala. It is the gift of Mr H. A. Grant Watson.

## 83. IBERO-ROMAN SILVER FROM CORDOVA.

SINCE the silver treasure found at Cordova in 1915 was described by Dr W. L. Hildburgh in *Archaeologia*, lxxii, pp. 161-84, several of the damaged articles have been repaired, and the most interesting are illustrated on Pl. XXXIV. It was found in 1915 buried on the site of an old oil-mill called Molino de Marrubial, opposite the cavalry barracks, and was evidently a silversmith's hoard of broken material, weighing with the coins about 5 kilogrammes (160 oz. troy). A report on the coins was published by Mr H. Mattingly in the *Numismatic Chronicle*, 1925, p. 395. Here was a Roman cemetery on either side of a Roman road, containing burials considerably later than this hoard, which is dated by the coins about 90 B.C. A graceful silver cup (3.3 inches high) held coins and an ingot, the remainder being placed round it without protection of any kind. The central torc or collar (now straightened) has a pair of biconical terminals, and the similar fragment below may have held the two ends together. Somewhat similar terminals are common on torcs from north-east Spain of La Tène date, and several are illustrated by F. L. Cuevaillas (*Os torques do Noroeste Hispanico*). The two other torcs are composed of tubular strands intertwined with twisted wire, and the small loops at the ends had chains for coin-pendants. This twisting of tapering strands with smaller twisted wires to fill the interstices is found on Greek work in South Russia, and became common in the Viking

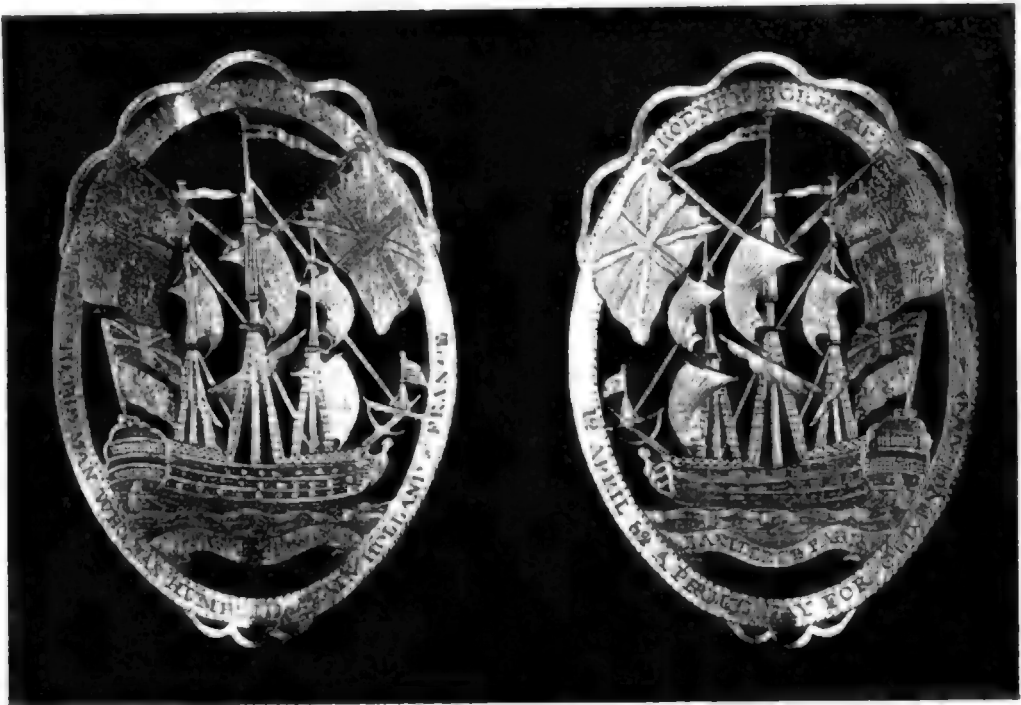


XXXIV. SILVER TREASURE FROM CORDOVA  
( $\frac{1}{2}$  linear)





*a*



*b*

XXXV *a.* AUREUS OF CARINUS AND NUMERIAN (3:1)  
*b.* RODNEY GOLD BADGE

period (e.g. Rygh, *Norske Oldsager*, figs. 703, 706, 708, 713, 714), thus extending over a thousand years. The ribbon-armlets are of penannular form with animal-head terminals suggesting lions, and running scrolls engraved on the hoop; whereas that with circular section has serpent heads at the ends, as often on Roman bracelets. There are two bracelets of plain cylindrical rods; a small loop of bead-and-reel design, with exceptional traces of gilding, and a rough cake of silver weighing nearly 6 oz. troy. The pair of horses' heads may have belonged to a brooch, as a broken band of silver is attached to the bar between them and they are meant to be seen from both sides. The whole treasure has much in common with one found in 1914 at Mogón in the province of Jaén and assigned to the period 90–85 B.C. It was described in *Proc. Soc. Antiq.* xxviii, p. 56, and presented by the late Horace Sandars to the National Museum at Madrid.

R. A. S.

#### 84. A RARE ROMAN COIN FROM RICHBOROUGH.

THE Museum has recently acquired, by presentation from the First Commissioner of His Majesty's Works, a very fine aureus of Carinus and Numerian, found at Richborough—the most important Roman coin found in England for many years past (Pl. XXXV *a*). It is an aureus of the normal standard of its time (about 80 to the pound), and it falls within the short period—A.D. 283–4—of the joint reign of the brothers Carinus and Numerian, whose heads appear together side by side on the obverse. The reverse shows the common type of VICTORIA AVGG., but Victory in one of her less commonplace postures, carrying a trophy in both hands; successes against the Persians are probably in view. Aurei of these two Emperors are excessively rare, and the present coin represents a variety as yet unknown—in gold. The style is neat and characteristic of its period, and the state of preservation is excellent (see Pl. XXXV *a*). H. M.

#### 85. RODNEY GOLD BADGE.

THE Department of Coins and Medals has acquired a badge of uncommon interest, which commemorates Rodney's victory of 12 April 1782, and his capture of the French flagship, *La Ville de Paris* (Pl. XXXV *b*).

The battle, fought off the Îles des Saintes and known as the Battle of the Saints, restored British supremacy in the West Indies and saved Jamaica from French attack. It has a peculiar interest in naval tactics, as here for the first time since the Dutch wars of the seventeenth century the English fleet adopted the manœuvre of breaking the enemy's line; it resulted in the capture of the French flagship and four other ships; more decisive results would probably have been attained had Rodney exploited his success more fully.

The badge is a casting in gold, chased with the design of the captured *La Ville de Paris* in port and starboard views, on obverse and reverse, with the Royal Standard and the Union Jack flying from the mainmast and the Union Jack flying above the French flag at the stern. The background is cut out. On the borders are cut the legends 'Rodney for Ever 12 April 82 A Proud Day for Old England' and 'To the Man who has humbled Spain, Holland and France'.

The form of the badge and its legends suggest private issue; it was probably made by a circle of friends or a patriotic society for presentation to the Admiral. The workmanship is good, but quite unpretentious; it is a very good instance of the style of the period.

G. C. B.

## 86. WAX MODELS BY ITALIAN DIE-ENGRAVERS.

**B**Y the gift of the Director and Principal Librarian the Department has acquired a series of wax models of designs for coins and medals, which were made by Italian artists of the sixteenth and two subsequent centuries. They were in the collection of the late Mr Whitcombe Greene, having previously been collected in Italy by L. C. Wyon. A few are illustrated on Pl. XXXVI.

The wax designs are mounted on slate, or occasionally on copper, and served as models from which dies were cut. The majority were used, or intended for use, as coin-types, the remainder for medals and plaquettes. A Florentine design, dated 1599, of the beheading of St John the Baptist (fig. 1) was adopted on the lira of Fernando I which was not struck till 1608. Designs of St George and the Dragon (fig. 2) and St Paul (fig. 3) were made for the coinage of



XXXVI. WAX MODELS BY ITALIAN DIE-ENGRAVERS



Pope Paul V (1605-21). Gaspar Morone is believed to be the artist of the designs for the scudo and testoon of Innocent VIII (St Michael, figs. 4, 5). Papal coinage is also represented by the testoon of Innocent X (Justice, fig. 6). The two designs on the single slate are of Mantua; fig. 7, by Gaspare Mola, portrays St Andrew giving the pyx to St Longinus; the two saints on fig. 8 are not identified.

G. C. B.

#### 87. PRINTS AND DRAWINGS PRESENTED AS A TRIBUTE TO CAMPBELL DODGSON, KEEPER, 1912-32.

**I**N presenting Mr Dodgson on his retirement in August 1932 with his portrait drawn by Professor Randolph Schwabe, a body of subscribers also presented two important prints to the Department in token of his Keepership. One of these is a unique fifteenth-century woodcut representing the *Relics of the Holy Roman Empire* (Schreiber, 1942 a). The block was probably produced at Nürnberg, where the relics, now in the Schatzkammer at Vienna, were then kept. The British Museum already possessed another contemporary woodcut version of the subject, but imperfect and inferior in quality (S. 1942).

The second is a beautiful line-engraving of about 1500 by that rare and interesting master, Nicolaus Alexander Mair of Landshut, ■ *Man kneeling before an altar in a Gothic Chapel* (Lehrs 18), of which only one other old impression is known.

The following independent donations were also made as a tribute to Mr Dodgson:

Drawing by W. Richard Sickert, Beecham Cliff, Bath (anonymous donor).

Two drawings by Sir William Rothenstein, from the artist.

Two etchings by Paul Drury, from the artist.

Five colour-woodcuts by Y. Urushibara, from the artist.

A. M. H.

#### 88. MISCELLANEOUS PRINTS AND DRAWINGS.

**F**ROM the same lot in Sotheby's sale (20 July 1932, No. 105) as the Van Dyck came an attractive landscape drawing by Hendrik van Avercamp, which was also purchased out of the

Florence Fund. It is an example of a rare kind on vellum, and of interest as showing the combination of a naturalistic Dutch foreground and figures with a background of Italian character. There is no evidence of Avercamp having visited Italy, and this motive was no doubt borrowed from one of the numerous prints and drawings by Netherlandish artists under the influence of Elsheimer.

A series of eighteen portrait drawings by John Linnell (1792-1882) presented by the artist's grand-daughter, Mrs T. O. Riches, form a valuable addition to the fine examples which were already in the Department.

A rare state of William Faithorne's engraving of Oliver Cromwell, in which the head was replaced by that of William III, has been bequeathed by the late Mr F. B. Daniell. Mr F. B. Daniell, who died recently in his eightieth year, was one of the most respected printsellers and head of the firm of Messrs F. B. Daniell and Sons, founded by his father in 1827. He was responsible for the compilation of many important sale catalogues, largely for Sotheby's, and was an acknowledged authority on English prints, with which his firm is chiefly concerned.

A. M. H.

#### 89. OTHER GIFTS.

OTHER gifts reported since the last issue of the *Quarterly* include:

Manuel commémoratif de la Garde à Cheval, 1730-1930, 1706-1931, par le Colonel W. Kozlianoff. Traduit du russe par le Baron de Pahlen. Paris, 1931. *Presented by Prince Serge Belosselsky.*

Jackson's Oxford Journal, 1793-6. *Presented by the Curators of the Bodleian Library.*

History of Gildersome and the Booth Family. By Philip Henry Booth. Privately printed, Bradford [1932]. *Presented by Mr Alfred Booth.*

My Leigh Hunt Library. Collected and described by Luther A. Brewer. Privately printed, Cedar Rapids, Iowa, 1932. *Presented by the Author.*

Rothesay Parish Records. The Session Book of Rothesay, 1658-1750. Transcribed and edited by Henry Paton, M.A., for John,

fourth Marquis of Bute, K.T. Printed for private circulation, Edinburgh, 1931. *Presented by the Marquis of Bute, K.T.*

A collection of eight theological works. London and Oxford, 1697-1735. *Presented by Mr C. J. Fordyce, Librarian of Jesus College, Oxford, through the Friends of the National Libraries.*

Mary of Nimmegen. A facsimile reproduction of the copy of the English version in the Huntington Library. With an introduction by H. M. Ayres and A. J. Barnouw. Harvard University Press, Cambridge, Mass., 1932. *Presented by the Trustees of the Huntington Library.*

Blahoslavův Nový Zákon z roku 1568. [A facsimile of Blahoslav's New Testament, 1568, edited by Dr Jaroslav Konopásek.] V Praze, 1931. *Presented by Dr Jaroslav Konopásek.*

La Chanson de Roland. Reproduction phototypique du Manuscrit Digby 23 de la Bodleian Library d'Oxford. Éditée avec un avant-propos par le Comte Alexandre de Laborde. Paris, 1932. *Presented by Count Alexandre de Laborde.*

Schloss Hallwil. Von Nils Lithberg. Vols. I, IV, V. Stockholm, 1924-30. *Presented by the Author.*

Captain Marryat. The Settlers in Canada. London, 1844. *Presented by Mr E. H. W. Meyerstein, through the Friends of the National Libraries.*

Histoire d'Aboulhassan Ali Ebn Becar et de Schemselnihar. Dessins de M. A. J. Bauer. Haarlem, 1929. *Presented by Mr Stanley Morison.*

The Underhills of Warwickshire. By J. H. Morrison, B.A. Cambridge, 1932. *Presented by the Author.*

Charterhouse Register. Third edition. 1827-1931. Guildford, 1932. *Presented by the Old Carthusian Club.*

A Miniature Children's Library, in a box, comprising Easy Lessons for Children, Lessons for Children, The Little Spelling Book. 6 vols. London, 1807-12. *Presented by Dr C. Davies Sherborn.*

Tables of the Tonnage of Ships. By J. B. Latimer. Edinburgh, 1810. A Treatise on Navigation, and Nautical Astronomy. Fifth edition. By Edward Riddle. London, 1849. *Presented by the Elder Brethren of Trinity House, through the Friends of the National Libraries.*



Poems, Humorous and Sentimental. By I. Hand. Worcester, 1789. The Conflagration and Soliloquy. By T. Wood. Whitby, 1802. *Presented by Mr H. D. Ziman, through the Friends of the National Libraries.*

Pedigrees of the Freeland family. *Presented by the compiler, Mr G. S. F. Freeland.*

Miscellaneous autographs. *Presented by Mr L. J. Leland Rudé 'as a token of appreciation for the assistance he has received in the Reading and Manuscript Rooms of the British Museum'.*

Papers and correspondence of James Elmes, the friend of B. R. Haydon and Keats. *Presented by Mr H. F. Curtis.*

Two letters from the Duke of Kent to his private secretary, Lieut.-Colonel B. Harvey, 24 May and 29 December 1819, *signed*, on the birth of the future Queen Victoria and the cutting of her first tooth. *Presented by Mrs T. Moulds.*

Letter of 'Fiona Macleod', 3 February 1804. *Presented by Mr N. F. Sharp.*

Letter of the Rev J. M. Neale, 18 March 1864. *Presented by the Rev Geo. R. Woodward, D. Mus.*

Two letters of William Stanley Jevons, 13 and 18 December 1881. *Presented by Miss H. W. Jevons.*

Letter of James, 14th Earl of Morton to the Hon. [afterwards Sir] William Hamilton concerning the purchase of a collection of medals. *Presented by Mr Cyril Hughes Hartmann, B.Litt.*

Taoist Chinese writings by various authors, in 3 vols. 8°. *Presented by Mrs Wakefield, Springhill Court, Nailsworth, near Stroud, Glos.*

Yü hsi shê tsang, Chinese poems by divers authors, with coloured pictures of scenery. Fol. *Presented by the same.*

Uttara-rāmāyaṇamu, a Telugu poem on the subject of the Sanskrit Uttara-kāṇḍa ascribed to Vālmīki, by Kaṅkaṇṭi Pāparāzu. Palm-leaf: 1850. *Presented by Dr G. H. Baynes.*

A collection of rubbings of archaic inscriptions on Chinese bronzes. *Presented by Dr Fêng Shu, through the Librarian of the Foreign Office.*

Works of Shakespeare translated into Japanese. 18 vols. 8°. *Presented by the City Librarian, Birmingham.*

A facsimile of the Pope's Bull forbidding the Jesuits to countenance ancestor-worship in China, with the reply of the Emperor K'ang Hsi and autograph corrections by the latter, &c. *Presented by the Rev A. C. Moule, M.A.*

Eighteen volumes of works of Chinese literature. *Presented by Mr Y. C. Hsü.*

Collations of the Peshitta text of parts of the New Testament, by the late Mr J. Pinkerton. *Presented by Dr A. S. Tritton.*

Photographic reproductions of various ancient works of Japanese literature. *Presented by the Ikutoku Foundation, Tokyo.*

Translation of 'Ko-ji-ki' or 'Records of Ancient Matters' by Basil Hall Chamberlain. Second edition with Introduction by W. G. Aston. Published by J. L. Thompson & Co., Kobe, 1932. 4°. One of a special edition of seven copies on white Japanese vellum, expressly bound in white leather. *Presented by the publishers.*

Etched portrait of Sir Ronald Ross by A. Watson Turnbull. *Presented by the artist.*

Seven Theatrical Portraits. *Presented in memory of the late Rev J. Hector de Courcelles.*

View of Rome, drawing attributed to Piranesi. *Presented by Mr R. A. Walker.*

'Viola and Aileen.' Dry-point by Helleu. *Presented by Mr A. H. Pollen.*

'De Legende van Sint Julianus', illustrated with etchings by Jan Poortenaar. *Presented by the artist.*

Wood-engraving after Giotto by Ernst Zeuthen. *Presented by the artist.*

Twelve etchings and engravings by the late Charles Oliver Murray, R.A. *Presented by the family of the artist.*

Two copies by the late Sir Herbert Jekyll, K.C.M.G., of water-colour drawings by Turner. *Presented by Lady Jekyll, D.B.E.*

Thirteen etchings by A. W. Heintzelmann. *Presented by the artist.*

Three etchings by Gerald Brockhurst: 'Albert H. Wiggin', 'Mrs A. H. Wiggin', 'Adolescence'. *Presented by Messrs P. and D. Colnaghi.*

A tile-painting in nine fragments. Chinese, probably Ming dynasty. *Presented by Messrs Yamanaka & Co.*

Paintings of Kawabata Gyokushō: two volumes of reproductions. *Presented by Mr Mosho Kawabata.*

A painting, 'Servant with a lamp'; and a pencil drawing, 'An old and a young man': by M. A. Rahman Chughtai. *Presented by Mr M. Abdulla Chughtai.*

Two pots with incised decoration, of the Early Sumerian period. *Presented by the Ashmolean Museum, Oxford.*

A further selection of twelve copies of wall-paintings from Egyptian tombs by Mrs de Garies Davies. *Presented by Dr Alan H. Gardiner.* (See *B.M.Q.*, III, p. 62; IV, p. 54.)

A collection of forty Sumerian account tablets. *Presented by the Rev Edward H. Keymer.*

Four Babylonian account tablets dated in the reign of Ishbi-Irra, king of Isin about 2100 B.C. *Presented by Mr Sidney Robinson.*

A scarab of unusual type. *Presented by Mr Cecil Smith.*

A jade-mounted sceptre from the Imperial Palace, Peking, and a cloisonné incense-burner. *Presented by Colonel H. Fooks.*

Glazed pottery lamp found at Tatungfu, Shansi; an unglazed portion of another lamp, and a small glazed tray. Six Dynasties (A.D. 220-589). *Presented by the Rev P. M. Scott.*

An early Vienna porcelain dish painted in black with Venus and Cupid; about 1735. *Presented by Dr Alexander Meyendorff.*

A Meissen porcelain group of four children typifying the four seasons; about 1750. *Presented by Miss Cannan.*

A series illustrating the manufacture of pottery, and iron smelting, from the WaRundi of Kibondo, Tanganyika Territory. *Presented by Mr J. S. Darling.*

A series illustrating stages in the 'cire perdue' casting of brass, from Benin, Southern Nigeria. *Presented by Major P. H. G. Powell-Cotton.*

Three gourd stamps for impressing patterns on textiles, from Ashanti, Gold Coast. *Presented by Sir Cecil Armitage, K.B.E., C.M.G., D.S.O.*

Seven carved wooden roulettes for impressing patterns on pottery, from Nupe Province, Northern Nigeria. *Presented by Mr W. E. Nicholson.*

A jadeite plaque with engraved design in early Maya style, from Guatemala. *Presented by Mr B. Lind.*

A bronze water vessel with hammered and incised ornament, and cover in form of a cup with two figures containing a siphon, from Southern India. *Presented by Dr G. F. Hill, C.B.*

The personal copy of his book 'Random Rot' by the late Mr James Edge-Partington, with water-colour illustrations by his own hand and also a personal copy of the 'Album of the Pacific Islands' in four volumes with manuscript notes and corrections. The gift is of particular interest owing to the fact that Mr Edge-Partington was so long connected with the Ethnographical section of the British Museum. *Presented by Mrs Alice Edge-Partington.*

Seven flint implements and shaped bones from below the Crag of Suffolk. *Presented by Mr J. Reid Moir.*

Eight flint implements of various types from Kent; two stratified series from Swanscombe, and sixteen from Cushendun, co. Antrim. *Presented by Mr J. P. T. Burchell.*

Two ochreous flint implements, from Farnham, Surrey; and Henfield, Sussex. *Presented by Major A. G. Wade.*

A series of chert arrow-heads and other antiquities collected by Mr St John Philby in the Arabian desert. *Presented by H.M. the King of the Hejaz and Najd.*

Early British bridle-bit of bronze from Place Fell, Westmorland. *Presented by Mr Reginald A. Smith.*

Romano-British pottery from a site in York. *Presented by Mr Philip Corder.*

Spiral gold ring probably of the Viking period, from Dymchurch. *Presented by Mr John Braithwaite.*

Two engraved medieval spoons of horn. *Presented by Mr and Mrs Norman Gask.*

Two oval cameos—the Triumph of Caligula and the Arming of Achilles. *Bequeathed by Mr Philip Whiteway.*

Sixty-three silver, 106 bronze, and 64 nickel, &c., miscellaneous

coins of the XVIIIth, XIXth, and XXth centuries. *Presented by Mr Henry Garside.*

Sixty-two billon and copper coins of the Emperor Gallienus. *Presented by Mr L. A. Lawrence.*

A new variety of an English medal of 1757 on the victories of Frederick the Great. *Presented by Mr Arthur Westwood.*

A crown piece re-engraved as a charm against peril at sea. *Presented by Mr A. R. Dryhurst, I.S.O.*

A silver coin of Olbia in Pamphylia of the fifth century B.C. *Presented by Messrs Spink & Son, Ltd.*

A bronze matrix by the medallist Crawford of Glasgow for a medallion of Sir Walter Scott. *Presented by Mrs Isobel Carr Anderson.*

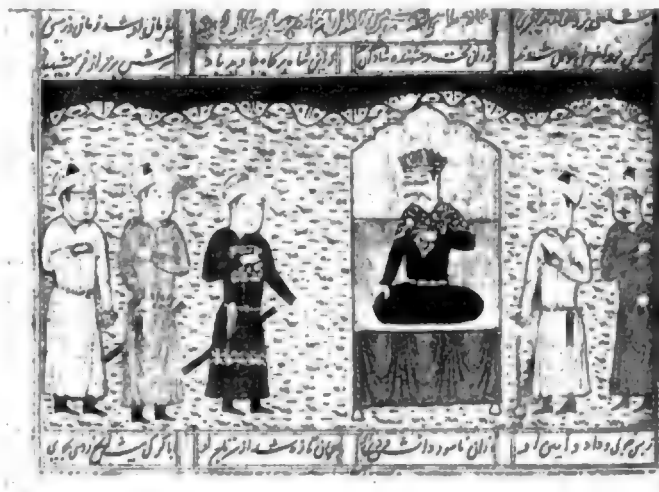
The medal awarded by the Provisional Government of Tsientsin in 1902 to those who had taken part in the defence or administration of the city during the Boxer rising. *Presented by Herr Paul Bauer, Austrian Consul-General in Tsientsin.*

The artist's models for the Copeman medal of Corpus Christi College, Cambridge. *Presented by Dr Monckton Copeman, F.R.S.*

#### LABORATORY NOTES: STAINS IN SILHOUETTE ON BOUND MSS.

**I**N November 1930 seven books of Persian manuscripts each with many coloured miniatures were sent to the Laboratory in order that those pictures in which Flake White or some form of carbonate of lead had been used, either alone or mixed with other pigments so as to give body to them, might be restored as far as possible to their pristine appearance. As is well known, Flake White tends to become black in time owing to traces of sulphuretted hydrogen in the atmosphere. The restoration was readily achieved in all cases by means of a solution of hydrogen peroxide in ordinary ether, prepared by shaking 'Hydrogen Peroxide, 20 vols.' with ether and using the supernatant layer of liquid only. This etherized solution is applied by a soft camel-hair brush, and cockling and swelling of the paper is thus avoided. No difficulty was encountered in this part of the work.





چو سدهای سحر چو  
 ناله جانبار ی  
 شسته آرد بنودین  
 رتقن و کوز و نه سیه دار  
 برین خورده بنای او رزود  
 لاله کاکان و جانی  
 شسته بر شسته خود و بزر  
 شتی سر نمایان تیغ شست  
 و منو شاخ از دست خست  
 ناله و آه شایه را در د  
 بین سخن چون طبلش گشت  
 ناله گشت از زبان شایه  
 را در خود و خود را در دست

برین ماه و سیه و بزر در  
 بهنگام روز شش و شش و یکبار  
 بر آنکه شسته سیه های گشت  
 کرد و میر کانی شاخ بود بهار  
 کرد و بهار را شسته سیه های گشت  
 که نایک و در ناله و ناله  
 به شش و رگه سیه شش و رگه  
 شسته سیه کسری و ناله  
 که نایک و در ناله و ناله  
 که نایک و در ناله و ناله

برین ماه و سیه و بزر در  
 بهنگام روز شش و شش و یکبار  
 بر آنکه شسته سیه های گشت  
 کرد و میر کانی شاخ بود بهار  
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برین ماه و سیه و بزر در  
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 بر آنکه شسته سیه های گشت  
 کرد و میر کانی شاخ بود بهار  
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 که نایک و در ناله و ناله

XXXVII. FIRDAUSI, 'SHAHNAMEH': STAINS IN SILHOUETTE







XXXVIII. A DRAWING BY FRAGONARD AFTER RUBENS

In one, and one only, of the seven books (Firdausi, 'Shahnameh', Oriental 1403 d) wherever yellow or green pigments were used a remarkable brown discoloration was found on the pages of the manuscript which preceded and followed the painting. It extended over 10-16 pages (sides) in either direction, and was most pronounced some three pages from the painting, where the paper had become so brittle that mending had been frequently necessary. The brown stains presented a charred appearance. A stain was never a sharp reproduction, but was always somewhat fuzzy, suggesting radiation or the passing of vapours of some kind either from the pigments themselves or from the medium by which they had been applied to the paper. The yellow pigment has been used for the two robes which appear lightest in Pl. XXXVII, fig. 1; the tapestry is green. Fig. 2 shows the stains two pages (sides) behind the painting, and fig. 3 is the same subject taken by ultra-violet light and showing the fractured condition of the paper. As far as one could judge by mere inspection, the yellow pigments in all of the books seemed to be the same and to correspond in colour with several specimens of orpiment. They were undoubtedly mixed with white lead, following the usual practice.

Sir Frank Short suggested that possibly Indian Yellow might be the pigment in this exceptional case, although it is an 'organic' substance and the MS. in question dates from A.D. 1438. As this colour has rather a bad reputation as regards stability and permanence of tint it had not been seriously considered as a probability. However, after going into the history and mode of preparation of the pigment, there seemed to be every reason to believe that the cause of the brown stains had been detected. This pigment seems originally to have been derived from the urinary calculi in camels, elephants, and oxen, but a regular manufacture was developed, especially in later days, at Monghyr in Bengal. It was there prepared from the urine of cows especially fed on mango leaves. Each cow produced about an ounce of the pigment per day, and the annual production of pigment amounted to 150-200 cwt.

Experiments with the pigment from Monghyr, for which we are indebted to Sir A. W. Hill, Director of Kew Gardens, have shown

that the colour is remarkably permanent, for a specimen painted on white notepaper which has been exposed to full daylight, and much direct sunlight, has remained practically unfaded since April, 1932.

In spite of its source, it is odourless both in the dry condition and when mixed with water, but when moistened even as a thin wash on paper with extremely dilute acid it gives rise to an odour at once recalling its origin. The colour at the same time is discharged, but restored again by dilute ammonia, although never quite to the same intensity. Orpiment under the same tests remained unchanged. Under ultra-violet radiation orpiment is quite black, exhibiting no fluorescence; Indian Yellow shows up brilliantly; and the yellow pigments of the manuscripts do not fluoresce. It was observed, however, that specimens of Indian Yellow which had been exposed to light for three months, whilst remaining pure yellow to the eye, showed notable blackening under ultra-violet radiation; and this seems to indicate that the freshly painted colour loses by volatilization or otherwise some ingredient which is responsible for fluorescence in the fresh pigment. This may be the volatile reagent which has produced the brown stains in the Persian MSS. and the accompanying destruction of the paper.

It remains to explain why sheets adjacent to the picture are not those worst affected. The vapours evolved from Indian Yellow are likely to be of such a nature as to encourage the growth of bacteria and mould, and, indeed, the condition of the stained sheets is very similar to that of decayed papers from tropical sources which have from time to time been examined. It is likely that the contiguity of pigments, and especially pigments of lead, has kept the sheets adjacent to the pictures more or less sterile whilst those farther away were subject to attack.

In a copy of Williams's *Select Views in Greece* (1829), a phenomenon of a similar nature was observed with ordinary printing ink. The pictures were India proofs and seemed to give off vapours which passed through the protecting sheet of tissue paper separating the engravings from the printed descriptions of the subjects. The brown stains reproduced the picture on the page following the tissue paper, but were not found on the back of the paper to which the

India proofs were attached. This is doubtless due to the relatively non-porous glue or starch adhesive used, as the paper seemed to be the same as that used for the printed description (Whatman, 1826). The brown coloration in this case is apparently due to volatile matters which are produced during the heating of the oil and their retention in the ink, but which escape when spread out in the thin film of an engraving. These vapours pass through the thin tissue paper but are absorbed by the size employed in the printed paper.

A. S.

## RECENT PUBLICATIONS

THE fourth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in October of this year. This instalment carries the letter A from the heading *America* to that of *Anne [d'Orléans]* in 988 columns, as against 525 columns in the corresponding section of the previous catalogue.

The expansion is general and not due to the marked growth of any particular heading, although *Andersen (Hans Christian) the Novelist* has increased from 6 to 20 columns. The growth of the heading *Amsterdam* is more apparent than real, being largely due to transfers from the heading *Academies*.

*Guide to the Principal Coins of the Greeks*. It is now more than fifty years ago since Barclay Head published his epoch-making *Guide to the Coins of the Ancients*, which reproduced in collotype, with explanatory text, the coins set out in the Departmental exhibition. As he says in his preface, its object was 'primarily to supply a general chronological view of the coinage of the ancients'. The *Guide* met with instant success and has been in steady demand ever since, three subsequent editions being issued. In the meantime the collection has been notably enriched, while numismatic science has made considerable advances, and it was felt that with the exhaustion of the fourth edition the time had come to do something more than reprint the book, with minor corrections, in its original form. In the *Guide to the Principal Coins of the Greeks*, which now takes the place of this earlier work, several changes will be noticed. The *format* has been somewhat enlarged, and it has consequently been possible to space out the coins on the plates, much to their advantage; specifically

Roman issues have been omitted altogether; but place has been found for select examples of the bronze coinage, and a special section has been added illustrating the local issues of the Greek world under the Roman Empire. On the other hand, while a great many new coins appear in the plates and the results of modern research have been embodied in the text wherever possible, the geographical and chronological framework constructed by Head has been kept and his descriptions and notes adhered to wherever possible. The price of the book, which contains 50 collotype plates, is fifteen shillings.

The pocket-book entitled *Flints*, by the Keeper of British and Medieval Antiquities, has been again reprinted and remains in steady demand. It is an illustrated manual of the Stone Age for beginners in Prehistory, and gives a list of the museums in these islands, also in France and Belgium, where the best collections of flint implements may be seen and studied. Drawings and diagrams are supplied to assist the student to distinguish human work from natural products, and a glimpse given of the allied sciences with which some acquaintance is necessary for an enlightened treatment of the early remains of Man. No technical terms are employed here without explanation, and to many this manual will serve as a useful introduction to the official *Guide to the Antiquities of the Stone Age*, of which a third edition was published in 1926.

Among new facsimile reproductions in colour special mention is due to those of eight of the earliest engraved maps of the English counties. These are from Christopher Saxton's atlas of England and Wales (1579), and comprise Kent, Middlesex, Surrey, and Sussex on one sheet; Lincolnshire and Nottinghamshire on one sheet; Essex; Norfolk. The sheets are as in the original atlas, and are sold at 5s. each. Two more sheets, showing Oxfordshire with Berkshire and Buckinghamshire, and Leicestershire with Warwickshire, will be published early in January. If the demand for these reproductions is satisfactory, it is hoped to reproduce, by degrees, all Saxton's county maps.

Other coloured reproductions (at 5s. each) represent:

An Indian fresco at Bagh, of the VI-VII cent. A.D., from a copy by Mukul Dey.

A Chinese (Ming) painting of Two Cranes.

Coloured reproductions at 1s. each have also been issued of:

No. 40. La Sainte Abbaye (Add. MS. 39843, f. 1 b).

No. 41. King Henry VI as a Child (Cotton MS. Dom. A XVII, f. 75).

No. 42. St Barbara (Add. MS. 18851, f. 297).

No. 43. The Virgin seated, School of Jean Bourdichon (Add. MS. 35254 V).

The Emperor Akbar riding on an Elephant (seventeenth-cent. Mughal MS., Stowe Or. 16).

The Duel of the Physicians, from the Khamsa of Nizami (sixteenth-cent. Persian MS., Or. 2265).

No. 43 has also been issued with a calendar for 1933, and a list of the Keepers and Deputy-Keepers of the various Departments of the Museum.

New coloured postcard sets (1s. per set of 6; single cards 2d.):

B 63. Egyptian Painted Sculpture.

B 64. Egyptian Glass.

B 59-62. Medieval Scenes and Travesties from a Maestricht MS. about A.D. 1300 (Stowe 17).

Also the following monochrome sets (1s. per set of 15):

xcvii. Early Greek Sculpture.

xcviii. Classical Greek Sculpture.

## EXHIBITIONS

### *Gifts of the Egypt Exploration Society.*

A SMALL selection of the finest antiquities presented by the Egypt Exploration Society to the national collection was arranged in the Egyptian Sculpture gallery, and statues from its excavations already in the gallery were specially labelled. The Society (originally Fund) has for fifty years been a benefactor; the objects selected belong to every important phase of Egyptian history down to the Roman period, and are from numerous sites. The peculiar value of the Society's gifts to the collection, apart from the intrinsic value and interest of the objects, which will be readily appreciated, lies in the accurate scientific records concerning them.

It is hoped that this exhibition may emphasize the urgent appeal for more public support, issued by the Society on the occasion of its fiftieth anniversary. A guide to the special exhibition, by Messrs Glanville and Shorter, was published by the Society, price 6d.

In connexion with this special exhibition the Department of Manuscripts exhibited a selection of papyri received by it from the Society, which were arranged according to the sites in which they were found. The selection was the same as that shown in 1922 to celebrate the twenty-fifth anniversary of the foundation of the Graeco-Roman Branch, and the guide then issued was again placed on sale.

#### *Sir Walter Scott.*

On 23 September, the centenary of the death of Sir Walter Scott, a temporary exhibition was opened in the gallery of the King's Library. The eleven printed books exhibited included copies of the first editions of *The Lay of the Last Minstrel*, *Marmion*, *Waverley*, and *Kenilworth*, and a copy of *Religious Discourses, by a Layman*, sermons written by Scott for a young candidate for the ministry. Among the ten manuscripts shown were the original autograph of *Kenilworth* and a letter from Scott to Mrs Slade, written in 1821, disclaiming the authorship of the Waverley novels. The Department of Prints and Drawings contributed six portraits, which included a mezzotint by Charles Turner after a portrait by Raeburn; and the Department of Coins three medals by W. Bain, W. Wyon, and Sir Francis Chantrey.

#### *Japanese Colour Prints.*

In the winter of 1920 an exhibition of Japanese colour-prints was held in the Prints and Drawings Gallery, selected from the finest examples in the Museum collection. This winter a similar exhibition is being held, equally full and covering all periods, but selected only from prints acquired during the last ten years. In 1931 Mr R. N. Shaw added to his former benefactions by presenting a group of nineteen fine impressions of rare prints, supplemented by three others in the present year. These, and a number of more or less recent purchases, are now shown for the first time. The majority of



the prints have been exhibited before, in one year or another, but many of them only for a brief period. The selection represents every phase of the art and all the principal masters except Sharaku (of whose prints, however, the Museum possesses a splendid series, acquired in 1909). Some interesting Chinese colour-prints of the seventeenth century recently presented by the National Art Collections Fund are shown side by side with some of the woodcuts from the same excessively rare set, in a different state, already in the Museum.

The exhibition was opened on 26 November, and a private view was held the day before.

L. B.

### *Warren Hastings.*

An exhibition was arranged jointly by the India Office and by the Trustees of the British Museum to commemorate the two-hundredth anniversary of the birth of Warren Hastings (1732-1818), and was opened in the Nimrūd Gallery on 6 December 1932. The India Office, as is to be expected, contains among its Records the documents received officially from Warren Hastings and others by the East India Company and still remaining in official custody, together with a number of MSS. of great importance acquired later from private sources. The British Museum possesses the whole of Warren Hastings's own papers, preserved in more than three hundred volumes (Add. MSS. 28973-29236, 39871-39904, 41606-41611) and containing not only most of the original dispatches and letters received by Hastings from the Company and from individuals, but in many cases the autograph drafts of letters sent by Hastings, as well as diaries and personal memoranda. Other smaller collections in the Museum, notably the papers of Sir Elijah Impey (Add. MSS. 16259-16271), also contain valuable Hastings material. The need for co-operation was therefore an obvious one if the Exhibition was to be made fully representative. The exhibits were chosen with a view to illustrating as far as possible the chief events in the life of Warren Hastings while bringing out at the same time the remarkable character and personality of the man. The greater part of the Exhibition consisted of MSS., but at the entrance to the Gallery were the original



portraits by Sir Joshua Reynolds and by George Romney, lent by Captain E. G. Spencer-Churchill and the India Office respectively, while a selection of further portraits of Hastings and others in the Museum was contributed by the Department of Prints and Drawings. The MSS. covered the period 1749-1818, except for a few items of later date, the earliest exhibit (no. 2) consisting of Hastings's original petition for a writership in the service of the East India Company. Among the exhibits covering Hastings's first period of service in India (1750-1764) was a selection from his correspondence with Clive (nos. 3-6), a fine letter from Clive (nos. 9, 9 A) on Hastings's appointment to the Governorship of Bengal being also included at the opening of the second period. The struggle in the Council between Hastings and Philip Francis, culminating in the historic duel of 17 August 1780, was very fully illustrated (nos. 22-5, 27-39 A), and the exhibits relating to the duel itself (nos. 45-53) could hardly have been more complete. In this last case the Francis MSS. in the India Office Library provided all the material relating to Francis's side, and the Museum collections brought out the side of Hastings. Amongst the latter were a remarkable letter to his wife written on the eve of the duel and intended for delivery in the event of his death (no. 50), a second letter to the same written immediately after the duel (no. 51), and a narrative of the whole affair in his handwriting (nos. 52, 52 A and B). Hastings's letters to his wife are especially valuable for the light they throw on his personal character, and a representative selection, in addition to the two mentioned, was shown in no. 58 (written while in the fort of Chunár and enclosed in a quill for carrying in the ear of a native runner), and nos. 60-2, 64, 65. The diaries and other memoranda in the Exhibition included: an account of his final departure from India (no. 68); a chronology of the Impeachment (nos. 70, 70 A, 70 B); an abstract of one of the charges (no. 71), and records of his acquittal (no. 74); his famous conversation with Lord Moira on the subject of a peerage (no. 82), the honour paid him in both Houses of Parliament in 1813 (no. 84), and the progress of his last illness (no. 85). Amongst his purely private correspondence were shown two letters from Dr Johnson (nos. 88, 89), and one from Lord Nelson (no. 90), while nos. 93-9

illustrated Hastings's many-sided literary and other activities. In a case by itself (no. 100) was a large illuminated copy of the Shāh-Nāma, once his property and now in the India Office Library. The later exhibits included the autograph MS. of Lord Macaulay's celebrated essay on Warren Hastings (no. 91), and a letter (no. 92) from Lord Curzon while Viceroy asking for some relics of the 'first and greatest Governor-General'.

#### APPOINTMENT

**M**R. ADRIAN DIGBY, of Brasenose College, Oxford, has been appointed to an Assistant-Keepership in the Sub-Department of Ethnography.



90. A DRAWING BY FRAGONARD AFTER RUBENS.

THE Department of Prints and Drawings has acquired through the National Art-Collections Fund a copy by Fragonard after Rubens's *Nessus and Deianira* (see Frontispiece). It is executed in bistre and watercolour, with touches of body-colour, over an outline in red chalk (42.8 × 34.2 cm.). The passage about the left arm of Deianira was apparently left unfinished by the artist. An inscription *P. P. Rubens* in the left lower corner is doubtless later.

Throughout the eighteenth century French art was vitally influenced by the example of Rubens. This not only reveals itself unmistakably in much of the original work produced at that date: it is proclaimed in the doctrines of the aesthetic spokesmen of the period; it is repeatedly referred to in contemporary records telling of an incessant stream of artists in particular to the Medici Gallery of the Luxembourg; and lastly it is proved by the actual copies made by these artists after Rubens that are now scattered over various collections.

One of the most ardent admirers of Rubens was Watteau, but the two following generations of French painters, represented by Boucher and Fragonard, did homage to him no less. In the case of Fragonard, it is true, this influence can more often be felt than actually tracked down, but there are also definite copies, as with his predecessors, of Rubens's compositions. Such are, for instance, two drawings in the Louvre: one of *St Margaret crowned by the Infant Christ*, in black chalk, the other of the *Education of the Virgin*, in black chalk and bistre. The present drawing repeats a composition existing in a number of different versions, varying somewhat in detail and quality. One of the best, now in a private collection at Berlin, is known to have been in the Lebrun Collection, where it was engraved (in reverse) by C. G. Schultze. It had already passed, however, into the Stroganoff Collection in St Petersburg when, in 1792, the well-known volumes of the Lebrun Gallery were published. It is particularly the bold and individual brushwork in the figure of the Centaur that suggests the name of Fragonard as the author of the copy. Eminently characteristic, too, is a strong accent of scarlet in conjunction with the

neutral bistre tints. A similar copy, in the Louvre, is mentioned by Kurt Erdmann in *Zeitschrift für bildende Kunst*, vol. lxiii, p. 68, and has recently been connected with Fragonard by Mr J. Byam Shaw.  
K. T. P.

## 91. TWO DRAWINGS BEQUEATHED BY THE LATE HENRY OPPENHEIMER.

THE drawing by Christoph Amberger, bequeathed to the Department of Prints and Drawings by the late Mr Henry Oppenheimer, is a welcome addition to the Collection, which had hitherto contained no drawing by this artist. The study, in pen and Indian ink and grey wash, measuring  $12 \times 8\frac{1}{2}$  inches, is for the wings of an altarpiece existing in Augsburg Cathedral. This altarpiece, completed in 1554, has as its centre the Madonna enthroned with angels on either side; on the dexter wing St Ulrich is represented and on the sinister wing St Afra: beneath the centre panel are three half-lengths of saints and beneath each wing two. The drawing corresponds fairly closely with the wings of the picture as carried out, except that the background of the St Afra panel is different; that the single angel, in the drawing divided between the two wings, has in the picture become two angels and that, in place of the half-length saints at the bottom of the panels in the picture, in the drawing members of the house of Hapsburg are represented. The pair on the left are presumably Maximilian and Mary of Burgundy; those on the right Charles V and Isabella of Portugal. Two studies for the St Ulrich were in the Klein Collection at Frankfort (reproduced, Georg Swarzenski and Edmund Schilling, *Handzeichnungen alter Meister aus deutschem Privatbesitz*, Frankfort, 1925, Pl. X). The present drawing, formerly in the Lanna Collection, was reproduced by Schönbrunner and Meder (No. 1151) and by K. T. Parker in *Drawings of the Early German Schools*, London, 1926, Pl. XL. The figures of St Ulrich and St Afra in the drawing were also adapted by Matthias Gerung for a woodcut, signed and dated 1555, which appeared in a Missal issued by Sebald Mayer at Dillingen in that year (Engelbert Baumeister, *Mitteilungen der Gesellschaft für vielfältigende Kunst*, 1919, p. 35).

The second drawing bequeathed by Mr Oppenheimer represents the Infant Saviour and is attributed to Cosimo Tura. It measures  $3\frac{5}{8} \times 3\frac{1}{4}$  inches, is in brown-ink outline and has touches of colour, red for the lips and green for the drapery. It corresponds exactly in reverse with the Infant Christ in the picture of the Madonna and Child by Tura in the Accademia Carrara at Bergamo. Even the folds of the drapery over the back of the throne are line for line the same. The most obvious explanation of the drawing being in reverse to the picture would be that it was not a drawing but a woodcut from the picture and it has, in fact, something of the appearance and character of a woodcut. The question must, however, wait further investigation. A. E. P.

92. A NEW FIFTEENTH-CENTURY FLORENTINE ENGRAVING.

AN undescribed Italian engraving, *Twenty-four Roundels of animal designs* (measuring  $217 \times 146$  mm.), has been recently acquired. The print was probably intended as a pattern for cutters of ivory or wooden draughtsmen, such as the twelfth-century ivory draughtsmen in the Department of British and Medieval Antiquities, though no such sets are recorded as late as the fifteenth century. No other impression is known, or any other Italian print of similar character. Its watermark is near Briquet 11925 (noted at Reggio d'Emilia 1432). From the style of engraving and design it was probably produced at Florence about 1460-70. A. M. H.

93. A MISSAL OF THE USE OF YORK.

AS the Museum has had good reason to realize, the York Missal is a rarity in manuscript. No more than eight examples in the libraries of Great Britain and Ireland, several of them sadly imperfect, have been recorded by the Bishop of Truro in his *Bibliotheca Musico-Liturgica*, 1894-1932.<sup>1</sup> The copy recently bought at auction, Add. MS. 43380, has previously been in private hands and does not figure in the list. At the first appearance of this Missal in the sale-room,

<sup>1</sup> The list at the end of *York Minster Historical Tracts* (S.P.C.K.), No. 19, 1927, by the same writer is unreliable.

nearly thirteen years ago, the Department of Manuscripts, anxious to fill a serious gap in its collections, found itself hopelessly out-bidden. It now takes revenge upon a more mortal competitor and friend; and at the dispersal of the books and manuscripts of the late Mr J. Meade Falkner, one of the most notable liturgical libraries ever brought together by an Englishman, the prize so long sought after has been secured. Although somewhat injured by damp, the book, which dates from the first half of the fifteenth century, has every appearance of completeness. According to a story first met with in print in *Notes and Queries* for March 1855 (1st ser., vol. xi, p. 159), it had come to light with other antiquities in a chest at a house called 'The Castle Dairy', Kendal, the property of a Mrs Garnett Braithwaite. Inscriptions dated between 1564 and 1567 prove the house to have been in the possession of Anthony Garnett, and there are some grounds for the belief that prior to the attainder (in 1553) of William Parr, Marquis of Northampton, it had been the home farm of Kendal Castle, which lies adjacent. Tradition goes on to ascribe the ownership of the Missal to the tenants of the castle, more particularly to Catherine Parr, last consort of Henry VIII. So far as the Garnetts are concerned, no uncertainties can arise. On 14 October an apparently contemporary hand has inserted in the Calendar, 'natus est Brianus Garnet a° 1546, a° 38 H. 8'; while on ff. 16, 23 are notes of ownership by another Anthony Garnett, the former (and earlier) dated 1711, the latter occurring in conjunction with the signature of George Braithwaite. The religious and political vicissitudes of the century and more throughout which the Missal remained a service-book of the Church have left their mark. An old votive mass revived and indulgenced by Pope Clement VI during the ravages of the Black Death in the fourteenth century, and further indulgenced by an Archbishop of York for his own Province, has been added at the end, probably upon some renewed outbreak of pestilence in the North. In accordance with the royal proclamations of 9 June 1535 and 16 November 1538, the word 'pape' has been scrupulously erased, and the name and offices of St Thomas of Canterbury have been cancelled. Last and latest, there is a mass for the reconciliation of the kingdom to Rome under Philip and Mary.

The acquisition of the manuscript has been made possible by a generous grant from the Friends of the National Libraries. A. J. C.

#### 94. THE MUCHELNEY BREVIARY.

THE two stout quarto volumes which go by the name of the Muchelney Breviary are in some respects the best-known of the many liturgical treasures collected by the late Mr J. Meade Falkner. Written about the close of the thirteenth century, the book is a complete example of the English Benedictine breviary, a distinction which, according to Mr J. B. L. Tolhurst in his recent *Monastic Breviary of Hyde Abbey, Winchester* (Hen. Bradshaw Soc.), vol. i, it shares only with a manuscript from Coldingham Priory, now Harley MS. 4664. Rare west-country saints and old-time observances long discarded by less remote houses are met with in Calendar, Litany, and Sanctorale. In the Benedictine order devotion and toil go hand in hand. 'Otiositas', the monk is warned by the Rule of his founder, 'inimica est animae; et ideo certis temporibus occupari debent fratres in labore manuum, certis iterum horis in lectione divina.' The book is the embodiment of that principle. Upon leaves left blank at either end of both volumes many busy hands from the early years of the fourteenth century down to the eve of the Dissolution have entered a diversity of matter likely to be of service to the small community which made its home in the marshy ground about the river Parret: memoranda of homages performed by tenants-in-chief of the abbey, biographical details of officers and benefactors, extracts from official documents and records of lawsuits, deeds in great variety (appointments of proxies and attorneys for many purposes, grants of corrody and confraternity, presentations, &c.), historical pieces, medical tracts and notes, dietetic injunctions, culinary and other recipes, verses upon topics both sacred and profane, and much else. All these entries were edited for the Somerset Record Society by Dr B. Schofield in 1928, under the title of *Muchelney Memoranda*; some use had previously been made of them by Thomas Hearne, the eighteenth-century antiquary. The Museum owes the breviary, henceforward to be known as Add. MSS. 43405, 43406, to the generosity of a friend of the late owner who elects to remain anonymous. A. J. C.



95. AN OBIT-BOOK FROM THE CHURCH OF ST GERMANUS, MONS.

OF the books which a religious community of the Middle Ages found necessary for the preservation of its rights and the discharge of its duties, none perhaps is concerned with both sides of its activities—the spiritual and the temporal—so much as the obit-book. In regular houses and collegiate churches it was the custom to read each day in Chapter, after the Martyrology and the Rule, the names of benefactors and those in confraternity whose anniversaries fell on that date, so that the benefits of prayer recited for the repose of the dead might be applied to them. For this reason, a list of obits of such persons, often in Calendar form, was normally entered in a volume which contained also the Martyrology and the Rule, and sometimes too the Gospels. But as the custom of making bequests for prayers and anniversaries grew with its spread to those of lower social status, so the need increased for an ordered system of control over the funds placed at the disposal of the house by the donors for the discharge of these spiritual duties. From the point of view of the religious community, the remembrance of those for whom it was to pray and celebrate Mass yielded place in importance to the desire for a check on and supervision over the possessions and rents which constituted the temporal recompense for its spiritual services. The obit-book, in many cases, lost its liturgical character and was separated from the Rule and Martyrology, to become a book in itself, concerned mainly with the internal economy of the house.

Of this later form an interesting example—from the Collegiate Church of St Germanus, Mons—was recently acquired by the Department of Manuscripts at the sale of the library of Mr J. Meade Falkner, and now bears the number Egerton MS. 3059. This manuscript consists of two distinct parts, the first in the form of a Calendar. Under each day are grouped the obits of benefactors and others, with the value of the bequests and the specification of the properties which were to provide the income for the maintenance of the services.

The foundations for the upkeep of anniversaries and obits con-

sisted generally of rents from land, houses, or other property, sometimes given by the founder, sometimes purchased with money bequeathed by him. In many cases one piece of property served to provide the income for several obits. This is illustrated in the second part of our manuscript which, viewed in one light, is a rearrangement of the matter contained in the first part. It consists of periodical assignations of the rents from various lands or houses for newly-founded obits; under each piece of property is given a list of anniversaries for which it had to provide, the annual value of each obit, and the month in which the entry is to be found in the earlier part of the volume. The original entries in both parts of the manuscript may probably be dated in the first half of the fourteenth century. Additions were made from time to time as further anniversaries were founded or fresh assignations were made. The last date given is 1489, but a few entries were made after that year.

The value of the manuscript to students can be deduced from this brief sketch of its contents. For the genealogist the book is a mine of information concerning the inhabitants of Mons and neighbourhood during the fourteenth and fifteenth centuries. Palaeographically it illustrates, in a series of some thirty or forty different hands, the development, or rather decadence, of Flemish handwriting during that period. It is of unique value for the history of the Church of St Germanus itself, giving not only the names of many of its officials and canons but also details of the growth of its patrimony. It also throws light on the personnel of other religious houses in the neighbourhood of Mons. In fact, the numerous entries which relate to the Canonesses of St Waudru, coupled with the fact that both the Feast (3 February) and Translation (9 April) of that saint appear in red in the Calendar, have hitherto resulted in the ascription of the manuscript to that house. The frequent reference, however, to 'concanonici nostri', 'canonici huius ecclesie', &c., suggests that the book belonged to a male community: the mention (on f. 91) of 'ceste eglise de S. Germain' gives a clue to its true provenance, and this is further confirmed by the note opposite the Feast of St Germanus in the Calendar—'Germani episcopi et patroni nostri'.

B. S.

96. A MANUSCRIPT FROM WALTHAM ABBEY IN THE HARLEIAN COLLECTION.

TWO volumes bearing the respective numbers Harley 3776 and 3766 were acquired separately on 16 July 1720 and 30 January 1722 by Humfrey Wanley, the Earl of Oxford's librarian, from John Warburton, Somerset Herald. The story of their purchase is amusingly told in Wanley's Diary, now Lansdowne MS. 771, from which is extracted:

- 16 April 1720. Yesterday I saw a choice parcel of MSS. with Mr Warburton: who is lately arrived from Northumberland. (f. 19 b.)
- 17 May 1720. Mr Warburton came to look upon some MSS. here: and says he has gotten up some more of his old MSS. from the Countrey, which he desires me to come to him and see. (f. 22 b.)
- 21 June 1720. I went to Mr Warburton and took a List of his MSS. which I sent by the Post to my Lord. (f. 25.)
- 27 June 1720. I went to Mr Warburton, and offered him 100 Guineas for his old MSS., &c., he having left the Price of all to me. He flew back from his Word, as many others have done, and protested that two of the Books cost him almost that Sum: that he could never Expect to be Master of Such Books again; and that therefore he would not part with them under 300 Guineas: a price, in my poor Opinion, by much too horribly exorbitant to be complied with. (f. 25.)
- 6 July 1720. I had a letter from Mr Warburton pretending that a Person of Honor desires to buy his MSS. and that he had rather sell them to my Lord, &c. Upon Deliberation hereupon, and taking this Motion of his Person of Honour to be a mere Sham; and his resolution to part with his Roman Altars, to be at Ten times their Value, if he can get it; besides, finding him to be extremely greedy, fickle, and apt to go from his Word: I thought it would be for the best not to be too forward in sending him any Answer, but to lett him Send or come again to me. (f. 25 b.)
- 7 July 1720. I met Mr Sanderson at the Genoa-Armes. . . . Mr Warburton found me out there, and besought me to resume his Affair, which he would again putt into my Hands: and take what

I would allow: but earnestly beg'd of me to get him more Money of my Lord, than what I before brought him. I looked cool, made no promise, but that I would write to my Lord. (f. 26.)

13 July 1720. Mr Warburton came to me at the Genoa-Armes, and then took me to another Tavern, and kept me up all the Night, thinking to Muddle me and so to gain upon me in selling his MSS. &c. But the contrary happened, and he induced to Agree to accept of the Sum he offered at the first, without the Advancement of a single Farthing: and he promised to bring them to me, on the Fourteenth by Six a Clock. (f. 26 b.)

14 July 1720. Mr Warburton wrote to me that he was so disordered by OUR late Frolic (which, by the way, was all his Own) that he could not bring the Things till the Fifteenth by Six a Clock. (f. 26 b.)

Mr Warburton duly presented himself with the 'Things' on the fifteenth and received his hundred guineas, and on the sixteenth Wanley's porter brought to the library the manuscripts, twenty-two in number, including the volume which is now numbered Harley 3776. Further negotiations ensued over a period of eighteen months, in the course of which several letters, angry and otherwise, were received from Warburton and 'cool' answers returned by Wanley, and finally Wanley notes in his Diary, under 30 January 1722 (f. 51 b), 'I went to Mr Warburton, and received from him 9 Quaternios fragmentary, being part of the Remainder of a MS. relating to Waltham Abbey: which was bought of him some time Ago.' This is the volume now numbered Harley 3766, and described in the Harley Catalogue as 'Codicis rubri Abbathie de Waltham, pars.' It is odd that Wanley, recognizing as he apparently did the identity of the two volumes, should nevertheless have numbered them separately and taken no steps to bring them together even in the Harley Catalogue, with the result that they have remained apart to this day. William Winter, it is true, suggested in his account of some Waltham manuscripts,<sup>1</sup> that 'probably both volumes (3776-3766) were originally bound together', without giving any reasons

<sup>1</sup> 'Notes on the Manuscripts of Waltham Abbey', in *Transactions of the Royal Historical Society*, vol. vi, 1877, pp. 229-30, the writer making the mistake of dating the volumes in the twelfth century.

for his suggestion. The truth is that both volumes were not only bound together, but (with the exception of certain portions of Harley 3776, noted below) form part of the same manuscript. This is shown conclusively by the occurrence in both volumes of a consecutive medieval numeration and foliation of the contents, each article or treatise being denoted by a large arabic numeral and the folio by a smaller one (e.g. 1. 1, 1. 2, &c., 2. 1, 2. 2, &c.) from which the manuscript may be reconstructed apart from some lacunae. The proper order is as follows:

Harley 3776:

ff. 1-24

ff. 94-117

ff. 25-62

Harley 3766:

ff. 1-18

ff. 19-82

ff. 95-97

ff. 98-106

ff. 83-94

ff. 107-116

*Treatise Numbers.*

1. 1-1. 24, *ending imperfectly.*

2. 1-2. 21; 3. 1-3. 3, *ending imperfectly.*

4. 1-4. 6; 5. 1-5. 5; 6. 1, 6. 2; 7. 1-7. 5;

8. 1-8. 20.

9. 29-9. 46, *beginning imperfectly (i.e. wanting 9. 1-9. 28).*

10. 1-10. 20; 11. 1-11. 10; 12. 1-12. 9;

13. 1-13. 15 (*one leaf gone*), 13. 17-

13. 23; 14. 1-14. 3 (*one leaf gone*).

14. 5-14. 7.

15. 1-15. 9.

15. 10-15. 21.

16. 2-16. 11, *beginning imperfectly, i.e. wanting 16. 1.*

[*Note.*—The following portions of Harley 3776 are from four other manuscripts, which may or may not be from Waltham:

(1) ff. 63-66

Harley Catalogue, art. 3. On f. 63 is the signature of William Bowyer, 1565, who was Keeper of the Records in the Tower (see E. G. Millar, *The Lindisfarne Gospels*, 1923, p. 8 and footnote 1).

(2) ff. 67-93

Harley Catalogue, arts. 4-7. On f. 67 is a pen drawing of a lion, evidently

by Lord William Howard of Naworth (cf. Arundel MS. 155, f. 2, &c.); a signature, probably his, has been cut from the top.

(3) ff. 118-127

Harley Catalogue, art. 10, 'Martyrologium Sanctorum in Anglia', &c., with annotations apparently in the hand of Nicholas Roscarrock.

(4) ff. 128-135

Harley Catalogue, art. 11, including two odd leaves from the same manuscript as the Calendar there described.]

It seems clear that the whole of Harley MS. 3776 at least belonged at one time to Lord William Howard, as other parts of the volume have annotations in his hand (see e.g. ff. 50-2, 54 b-55, 61-61 b, &c.) Dr James also states that long extracts from the list of Waltham relics which will be described presently were made by Nicholas Roscarrock in his Register of British Saints, apparently compiled about 1608-17<sup>1</sup> and now Add. MS. 3041 in the Cambridge University Library. It has already been said that some annotations in the third of the extraneous portions of Harley 3776<sup>2</sup> are to all appearance in Roscarrock's hand, and as the latter was a member of Lord William Howard's household from 1607 onwards these two points may be taken as further evidence of Lord William's ownership of the volume.

As to the date of the manuscript, which is in more than one hand and has been variously assigned to centuries ranging from the twelfth to the fifteenth, a *terminus a quo* is provided by the occurrence in Harley 3776, ff. 38 b-39, of a poem of forty-four lines, in one of the original hands, lamenting the death of the ninth abbot of Waltham, Richard of Hertford, who succeeded in 1308 and died in 1345.<sup>3</sup> The manuscript cannot therefore be earlier than 1345, and

<sup>1</sup> See C. Horstmann, *Nova Legenda Anglie*, vol. i, 1901, pp. ix-x, note 2.

<sup>2</sup> See especially ff. 118, 118 b, and compare a letter of Roscarrock in Cotton MS. Julius C. V, f. 77.

<sup>3</sup> See *Victoria County History, Essex*, vol. ii, p. 171 and notes 17, 18.

in view of the special stress laid upon the death of this abbot it is reasonable to regard that year as the approximate if not the actual date; the style of writing is in any case entirely in keeping with the middle of the century.

The contents are of a very miscellaneous character, and only the more interesting can be noted here. First in order (Harley MS. 3776, ff. 1-24b) is the unique copy of the *Vita Haroldi*, which was printed in full from this manuscript, with an English translation, by W. de Gray Birch in 1885.<sup>1</sup> The fifth article of the same volume (ff. 31-35 b) comprises lists of the relics given to Waltham by Harold and others, and it is surprising that these have apparently never been printed. The first list is in Latin hexameters, and consists chiefly of the relics given by Harold himself; from its concluding lines (f. 31 b) we learn that a commission was appointed in 1204 to draw up an inventory of the relics, the members consisting of Richard the second abbot, Peter the prior, Richard the precentor, Nigel, William, Roger, 'Galfridus Rabani scriptor', whatever that implies, and Henry, afterwards prior, and the lists that follow, in prose, are evidently the results of their investigations. A note at the end of the first list states that many other bones, pieces of wood, hairs, teeth, stones, and pieces of cloth were found without any indication of their identity, and were put aside together as unknown, but that such relics as were marked in writing were placed 'melius et honestius in bursis sericis . pixidibus eburneis siue ligneis . philacteriis argenteis et lapideis seruandas'. Certain relics the commission found intact and 'nobiliter locatas' in their original position, and the following (f. 33) is transcribed in full as being of especial Waltham interest, relating to the famous Cross believed to have been found at Montacute in Somersetshire, and to the 'Liber Niger' found with it: 'Eciam quod primo & maxime ponendum & notandum fuit. Crux uidelicet magna & sancta post (matrem?) domini aduocata nostra tocius nostre

<sup>1</sup> *Vita Haroldi, The Romance of the Life of Harold, King of England*, ed. Walter de Gray Birch, London, 1885. See also Brit. Mus., *Cat. of Romances*, vol. i, p. 941. The text was previously printed in part by Fr. Michel, *Chroniques Anglo-Normandes*, tom. ii, 1836, pp. 143-222, and reprinted from Michel's edition by the Rev J. A. Giles, *Vitae Quorundam Anglo-Saxonum*, Caxton Society, 1854, pp. 38-95.



religionis & honoris huius loci principalis causa. Que in diebus nostris . Anno domini . m<sup>o</sup>.c<sup>o</sup>. nonagesimo secundo sub Waltero Abbate & iordano sacrista . per manum iordani aurifabri . de Berkingia de nouo cooperta. In qua expendebantur quinquaginta Marce puri argenti largiter. nam aurum purum quod in ea est ab antiquo opere fuit & remansit intactum . scilicet corona & subpeditaneum & circuli circa precinctorium . quorum pondus est quinque marcarum argenti & dimidie. Liber etiam qui inuentus fuerat cum ipsa cruce . qui & niger dicitur: pro eo quod littera & parcamenum uilissima sint & antiquissima . ab predicto aurifabro set precedenti tempore per sacristam petrum argento deaurato & gemmis cum ymagine maiestatis dei coopertus & ornatus. Tintinnabulum eciam humile ex antiquo opere cum eadem cruce inuentum.' Other lists of relics follow, with the names of the donors, and amongst them one notes with interest (f. 34), 'Quatuor folia parui libri qui fuit S' Ieronimi', the gift of a certain Londoner named Maurice. We also find (f. 35) that Henry the prior was responsible for a 'semiscincia dalmatice seu tunice Sancti Patricii apostoli hybernie', together with a portion of one of St Patrick's bones. As may be expected, the list includes a large number of relics of English saints. The seventh article begins (f. 38) with a rhyming summary of the amenities enjoyed at Waltham,

Uite religiositas In rebus disponendis sagacitas Communis hospitalitas  
Et elemosinarum largitas Ista in Waltham per excellenciam  
reperiuntur quia non sunt alibi simul sicut et ibi,

and continues with a series of elegiac couplets or hexameters on the abbots of Waltham from Walter of Gaunt down to the ninth abbot, Richard of Hertford, on whose death in 1345, as noted above, there is a long poem on ff. 38 b-39. This is followed immediately by some verses in Middle English which, apart from an inaccurate transcript in Winter's article,<sup>1</sup> seem to have escaped notice:

Swete ih'u my swete lemman: Stedefast loue pou keddest man  
po pat blod fram pine bodi ran: so pat tou bicom al wan.  
Swete ih'u pou art ful god: for po pou us bouztes one pe rod

<sup>1</sup> *Transactions of the Royal Historical Society*, loc. cit.



Ne Schaddest pou nauzt a litel blod: Ac fram pe hit ran as  
a flod.

Ne sestou man hou i loue pe: bidde ich pe pou do so me.

In pe rode ich am for pe: pou pat senegest let for me

A Latin verse equivalent of the last portion is appended, but may be omitted here. Article 8 (ff. 43–62 b) is the tract 'De Inventione Sancte Crucis de Waltham', of which there is another and earlier copy in Cotton MS. Julius D. VI; this work was edited in 1861 from the Cotton MS., collated with and corrected by the present copy, by Bishop Stubbs,<sup>1</sup> who notes that both are apparently copies from one original, the scribe of the Harley MS. having 'interspersed the text with verses of his own, of infinitesimal value'; three sets of verses at the end of the Harley copy (ff. 62–62 b) are printed by Stubbs as Appendix I.

On f. 62 b, at the end of article 8, is a table of thirty-eight capitula, ending imperfectly, of a new treatise; twenty-eight leaves of this treatise are lost, but the twenty-ninth is f. 1 of Harley 3766, which has the old numeration 9. 29. A colophon on f. 18 b of this volume 'Explicit Liber qui intitulatur liber niger qui fuit inuentus cum cruce magna de Waltham Sancte Crucis' shows that this treatise at least was copied from the now lost 'Liber Niger' of which mention has already been made. There are a good penwork initial containing a Jesse-Tree on f. 37 b of Harley 3766 and a marginal drawing of a man-monster with bow and arrow shooting at a rabbit warren on f. 56 of the same volume; otherwise, except for a badly rubbed initial on f. 49, the manuscript is plain.

E. G. M.

## 97. YORKSHIRE CHARTERS.

THE rich collection of material available in the Department of Manuscripts for the study of Yorkshire ecclesiastical history has recently received a gratifying augmentation in the shape of forty-two charters, the majority of which formerly belonged to the Byland Abbey archives, while the remainder relate partly to the Priory of

<sup>1</sup> William Stubbs, *The Foundation of Waltham Abbey, The Tract 'De Inventione Sanctae Crucis nostrae', &c.*, 1861.

Bridlington and partly to that of Newburgh. These fine charters (Egerton Ch. 2133-2174) date from the twelfth and early thirteenth centuries, and many have excellent seals attached in a good state of preservation. The Byland documents, in particular, are most welcome arrivals, supplementing, in a very happy manner, the interesting series of deeds from this great Abbey already in the possession of the Museum (Add. Ch. 7409-7482, &c.); for they relate chiefly to Bagby, a hamlet hitherto poorly represented in the Department, and the folios relating to which are missing from the Abbey chartulary (Egerton MS. 2823). An interesting feature of these charters is their endorsement with the Abbey press-marks; and, as is not unusual in the case of Byland documents, the collection offers three or four good examples of the medieval forger's workmanship.

It is with Bagby, also, that the Newburgh charters are mostly concerned: the Bridlington deeds, however, relate chiefly to Blubberhouses, and in the majority of cases they have been copied into the Bridlington chartulary (Add. MS. 40008) and thus offer an interesting opportunity of checking the work of the monastic transcribers. Several of the charters consist of grants by that Roger de Mowbray who appears in Add. Ch. 70691 (which formed part of a recent gift of Byland charters), and an excellent idea of the general appearance of the new acquisitions can be obtained by a glance at the illustration of this deed, viz. Plate XVI, in the *British Museum Quarterly*, Vol. VII, No. 2.

H. R. A.

## 98. THE PAPERS OF JOHN BRIGHT.

**A**PART from ten autograph letters and an autograph draft of a speech delivered (in 1834, according to the *D.N.B.*) to the Rochdale Literary and Philosophical Society against capital punishment, the Museum had acquired no papers of this celebrated orator and statesman till early in the present year, when a collection of correspondence and papers, amounting in all to ten volumes (Add. MSS. 43383-43392), was generously presented by his granddaughter, Mrs Hester Elizabeth Darbishire, in her own name and that of her brother, Mr John Arthington Bright.

A surprising feature of the collection is the presence of about 230

autograph letters written by Bright to Richard Cobden, the bulk of them at the time of the Anti-Corn Law agitation. The earlier letters are addressed in Quaker fashion, 'Esteemed Friend Richard Cobden', but later on the conventional forms are followed. This correspondence should throw a valuable light on the development of the Anti-Corn Law cause, as showing the thoughts and feelings almost from week to week of the leaders of the movement.

The chief part of the collection consists, as one would expect, of letters addressed to Bright by others, including most of the leading statesmen of the time. The largest series consists of about 130 letters from Gladstone (c. 1854-87), including many relating to Bright's resignation from the Cabinet in 1882. Other correspondents are Joseph Chamberlain, Lord Clarendon, Lord Coleridge, Speakers Denison and Brand, Disraeli (two letters), Lord Granville, Sir William Harcourt, Lord Hartington (afterwards the 8th Duke of Devonshire), Harriet Martineau (4), T. Milner-Gibson (about 44), Lord Ripon, Lord John Russell (1), J. B. Smith, M.P. (36), Dean Stanley, George Wilson (Chairman of the Anti-Corn Law League), and Sir Charles Wood (afterwards 1st Viscount Halifax).

A special section of the correspondence is a collection of letters from the United States, and from American representatives in Europe, nearly all from supporters of the Federal cause during the American Civil War, expressing their gratitude to Bright for his unflinching advocacy in opposition to the general trend of public opinion in England, and communicating to him their views on the progress of the struggle and their hopes for the ultimate triumph of the Union. The principal American correspondent is Senator Charles Sumner, and there are autograph letters from the poet Whittier and the historian J. L. Motley (the latter as U.S. Minister at Vienna).

The concluding volume contains principally Bright's autograph notes for his speeches, written on pieces of paper of varying shape, which doubtless were held in his hand or lay before him on the table as he was speaking.

Apart from the light thrown by the papers on Bright's political

activities, evidence is afforded by them—if any were needed—of the amiability of his character in private life, particularly perhaps by the letters of sympathy addressed to him on the death of his second wife in 1878.

G. T. H.

#### 99. FLORENCE NIGHTINGALE'S PAPERS.

THE Department of Manuscripts has just received the last instalment of the papers of Florence Nightingale, presented by her executors and the late Mr Henry Bonham-Carter. The whole collection has now been incorporated and roughly arranged for eventual binding in eleven volumes, numbered Add. MSS. 43393-43403. The first volume, the last to be received, is of the most general interest, consisting of Florence Nightingale's letters from Scutari to Sidney Herbert, Secretary at War, or to his wife. Volumes II to IX contain miscellaneous correspondence, chiefly addressed to Miss Nightingale, and papers of various kinds, accounts, lists, and the like, extending in date from 1853 to 1892, while in volume X are collected drafts, reports, &c., and volume XI consists of three account books. The whole forms an invaluable collection of material illustrating Florence Nightingale's unrelenting activity and her passionate zeal to alleviate human suffering. It has been used and in part (particularly the letters in volume I) published in Sir Edward Cook's *Life of Florence Nightingale* (1913, 2 vols., abridged and revised edition by Rosalind Nash in 1925).

H. I. B.

#### 100. THE STATUTES OF PERUGIA.

THE Department of Printed Books has recently acquired by purchase a copy of the Statuta Perusie in four folio volumes printed at Perugia by Girolamo Cartolari during the years 1523 to 1528. The book is a handsome specimen of legal printing, with woodcuts showing the gryphon of Perugia, various coats of arms, and the printer presenting a copy of the work to Malatesta Baglioni. It also contains three versions of the printer's device. At the end, occupying twenty-five leaves, is bound a manuscript index in an early hand. The Museum hitherto possessed no edition of the text.

L. A. S.

101. JOHN FOXE'S COMMONPLACE BOOK; JAMES I'S SPEECH ON THE GUNPOWDER PLOT; JOHN SHARP'S 'CURSUS THEOLOGICUS'.

THE Department of Printed Books has received from Messrs Jacques Rosenthal, of Munich, through the Friends of the National Libraries, a gift of three early printed books with a British connexion. The most remarkable of these is a volume entitled: *Locorum Communium Tituli & Ordines Centum quinquaginta, ad seriem Prædicamentorum decem descripti . . . Autore Ioanne Foxo Anglo*, and printed by Joannes Oporinus at Basel in March 1557. John Foxe, the Martyrologist, appears to have been much interested in the collection of commonplaces and the existence of the present work by him has been known since the eighteenth century, but it is so long since an actual copy was forthcoming that it has been confused with another and much larger book of his on the same subject, and it may be that the present is the sole surviving copy. The body of the volume, which measures about  $7\frac{1}{4} \times 4\frac{3}{4}$  inches, consists of some 700 leaves of paper, blank except for the 'loci communes', one of which is printed at the head of every fourth or fifth leaf. The arrangement of these commonplaces is according to the predicaments (substance, quantity, &c.) of formal logic and they range from 'Creator, Deus solus & unus, natura universalis & prima' at the beginning to 'Vestium & ornamentorum uaria genera' at the end, with an alphabetical index to finish up with. This arrangement is probably unique, and it is further doubtful whether there are other instances of a commonplace book with the headings ready printed above the space provided for the owner's manuscript entries. Foxe dedicated his compilation to the youth of the University of Basel, at which city he was then living, and prefixed to it a preface of twenty-seven pages on the theory and practice of commonplaces. A cautionary note to the reader directs him to see that the book is washed in 'alumen' before binding, the printer having preferred to use 'impressoria charta' instead of writing paper, and further gives a list of places where additional leaves can be inserted if required. The present copy is bound in a stamped binding lettered M W O 1569 and is in an all but perfect state of preservation.

The second of the presented books was printed at Amsterdam in 1606 and consists of a Dutch version of King James I's speech in Parliament following upon the discovery of the Gunpowder Plot, together with accounts of the plot and the confession of Guy Fawkes, from the English tract officially printed by Robert Barker in London in 1605. The title runs: *Het Relaes van syne Majesteyt in dese leste Sessie van t'Parlamente. . . Tsamen met een discours van het ontdecken van dit leste vorghenomen Verraet, &c.* An engraved portrait of Thomas Percy, one of the conspirators, is pasted on the title-page, and some early owner has written beneath it the motto: 'Etsi non potuit, magnis tamen excidit ausis.'

The third book is an edition, published at Geneva in 1620, of the *Cursus theologicus* of Johannes Scharpius, or John Sharp, of St Andrews, a divine who was banished from Scotland and subsequently also from France for his religious convictions. V. S.

## 102. AN EGYPTIAN FIGURE OF A RAM AND OTHER OBJECTS.

THE Trustees of the late J. J. Stevenson have presented to the Museum five objects from his Egyptian collection. The finest of these is a light-blue glass figure of a ram (Pl. XXXIX) standing on a shallow plinth in the traditional attitude of the Ram of Mendes (*Ba-neb-Ded.t*), as depicted in vignettes of the Book of the Dead. (Length 4 inches, height 3½ inches.) The lower part of the tail has been broken off and a splinter has been lost from the foremost leg; the base is slightly chipped in two places. Otherwise the glass is in perfect preservation, but the ram's head-dress, which was a separate piece of material (gold or lapis-lazuli?), fitting into a square socket in the top of the head, is missing. Since the horns are not carved in the glass (as they would be in the case of the curly horned ram of Amen or Khnum) it may be assumed that they were of the straight variety and formed part of the missing (Atef?) head-dress. There is therefore no doubt of the identity of the Ram with the old local god of Mendes.

Figures of gods and animals in glass are comparatively uncommon, and in this case the exceptional workmanship—especially in the

carving of the mane—and the unusual size of the object make it a valuable acquisition. Two other features are noteworthy. The slenderness of the legs would not have been attainable in glass without the device of leaving the intervals between them in the solid material as a support. This is cut back so that while the left fore-leg and right hind-leg are almost in the round, the other two stand out in relief, both *being represented on each side* of the support. It thus appears on a first inspection to have six legs, and may be compared with the Assyrian winged Bulls in the Museum, each of which has five legs. Secondly, the object has been pierced just under the chest and behind the fore-legs, for suspension. This is curious, as the Ram was obviously made to stand on its plinth, and in any case is too large to be worn as an amulet. The only other ram of this type in the Museum Collection (No. 22887), of steatite and considerably less artistic merit, has a similar hole.

The date is not later than the Saite period, but may be as much as four or five dynasties earlier.

Of the remaining objects in the gift—a handsome blue-glazed, two-handled jar of the Roman period (height 4½ inches), a cowroid amulet of steatite inscribed with the name of Queen Tiy, a carnelian pendant of the Ibis of Thoth wearing a lunar disk and with a *ma'at*-feather in front, and a model of an ear of corn—the last is the most important.

This is a very careful, life-size imitation of a head of barley or bearded wheat, made of glazed composition of a dull mauve, covered with traces of a buff patination. Small holes have been pierced down the outer edges of the ear for the insertion of gold(?) filaments to imitate the beards; another hole in the base was evidently to receive the stalk. Judged by the glaze the object should date to the late Eighteenth or Nineteenth Dynasties, but this is quite uncertain; one might make many guesses as to its original purpose. S. R. K. G.

### 103. AN ETRUSCAN URN.

**E**VENTS of Greek and Roman history are not often illustrated in surviving monuments of ancient art, and considerable importance attaches to the limestone urn presented by Mr Sydney Burney (Pl. XXXIX). The relief on the front depicts clothed, civilized men



rushing from right and left to surround a mob of naked barbarians, of whom one raises a long Gaulish shield, while the others bear off vases as booty. The scene is the repulse of the plundering Gauls from the sanctuary of Delphi in 279 B.C., and the urn, which has hitherto escaped notice, is a valuable addition to a small group of Etruscan urns representing the same subject. All are doubtless derived from some lost relief or painting of the early school of Pergamon, which never wearied of representing the overthrow of the Gauls who had terrorized the country. In detail, however, there is much difference, and the new urn does not correspond exactly with any previously known example. It also seems one of the earliest in date; despite the rough finish, there is a good classical relief-tradition behind it, and it cannot be much later than 200 B.C., approximately a couple of generations from the event it represents. The subject is new to the British Museum; the urn is of Volterranean origin, and belongs to the earliest period of stone-carving in Volterra; the other Volterra urns in the collection are all of later date, and it is instructive to contrast their smooth elegance with the crude vigour of the earlier work.

F. N. P.

#### 104. ROMAN SURGICAL IMPLEMENTS.

THE collection illustrative of ancient surgery formed by the late Dr Louis Sambon included a series of objects said to have been found by Dr Sambon himself on the battle-field of Lake Trasimene; this set has recently been presented to the Department of Greek and Roman Antiquities by Dr C. Davies Sherborn. The most important piece is a bronze cannula of a rare type previously unrepresented in the Museum, and the set also includes the handle of a surgical knife and an iron knife-blade perhaps for use in phlebotomy. Doubt exists as to the purpose of a pair of tweezers, a spoon, a blunt probe, a stilus, and an iron-bladed instrument which some writers have called a lancet; if these were found in a definite medical context, they could be accepted without demur as part of a surgeon's equipment, but taken by themselves they might equally well be toilet implements used by a Roman lady. It would be hazardous to connect the find, or any object in it, with the battle.

F. N. P.



#### 105. A GOLD ORNAMENT FROM SELSEY BEACH.

AMONG the minute gold fragments collected by the late Mr Henry Willett of Brighton on the shore east of Selsey the piece of filigree here illustrated (Pl. XXXIX) is worthy of special notice. It has been deposited by Mr L. A. Lawrence, F.S.A., and was published in the *Proceedings* of the Society of Antiquaries, vol. xxvi, p. 134. As previously noted in the *Quarterly* (vol. i, p. 14), this beach is peculiarly rich in gold, ranging from the Bronze Age to the late Anglo-Saxon period to which this fragment belongs; but most of the local finds date from the first century, when there may have been an Early British mint in the vicinity. Though now of butterfly form this fragment was originally folded flat and was meant to be seen from both sides; and it has evidently seen service, as the outstanding portions are worn smooth. The two triangular panels are complete, and the junction shows that some thin material, perhaps leather, was held between them. The main interest, however, is the ornamentation in filigree, which consists of a single snake-headed creature in each panel. The ribbon-like body is loosely knotted and not continuous, nor is it easy to distinguish limbs or tail. While a family likeness to the filigree on the pair of Abingdon brooches may be conceded, there are differences which are probably due to their chronology. The Abingdon animal has what is meant for a quadruped's head in profile, and the body is symmetrically knotted in lattice-form. The Selsey animal is more like an eel, and the head is seen from above, the interlacing being irregularly executed to fill the space. Somewhat similar is a serpentine pendant figure in Rygh's *Norske Oldsager*, fig. 690, and the interrupted interlacing is seen in his fig. 667: the Abingdon brooch has an analogy in his fig. 668, and the triple-pearled line of filigree is common in Norway (e.g. his fig. 674). These similarities may be misleading, but proof of origin or date for the Selsey fragment is at present wanting: it is much easier to say what it is not.

R. A. S.

#### 106. A PALAEOLITH FROM DORSET.

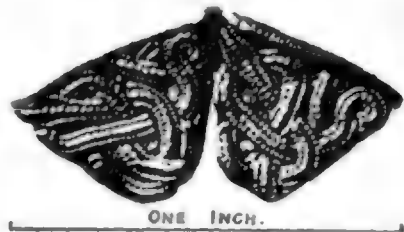
THE size of an implement is usually a secondary consideration, but a certain interest attaches to extreme forms, as they are less



*a*

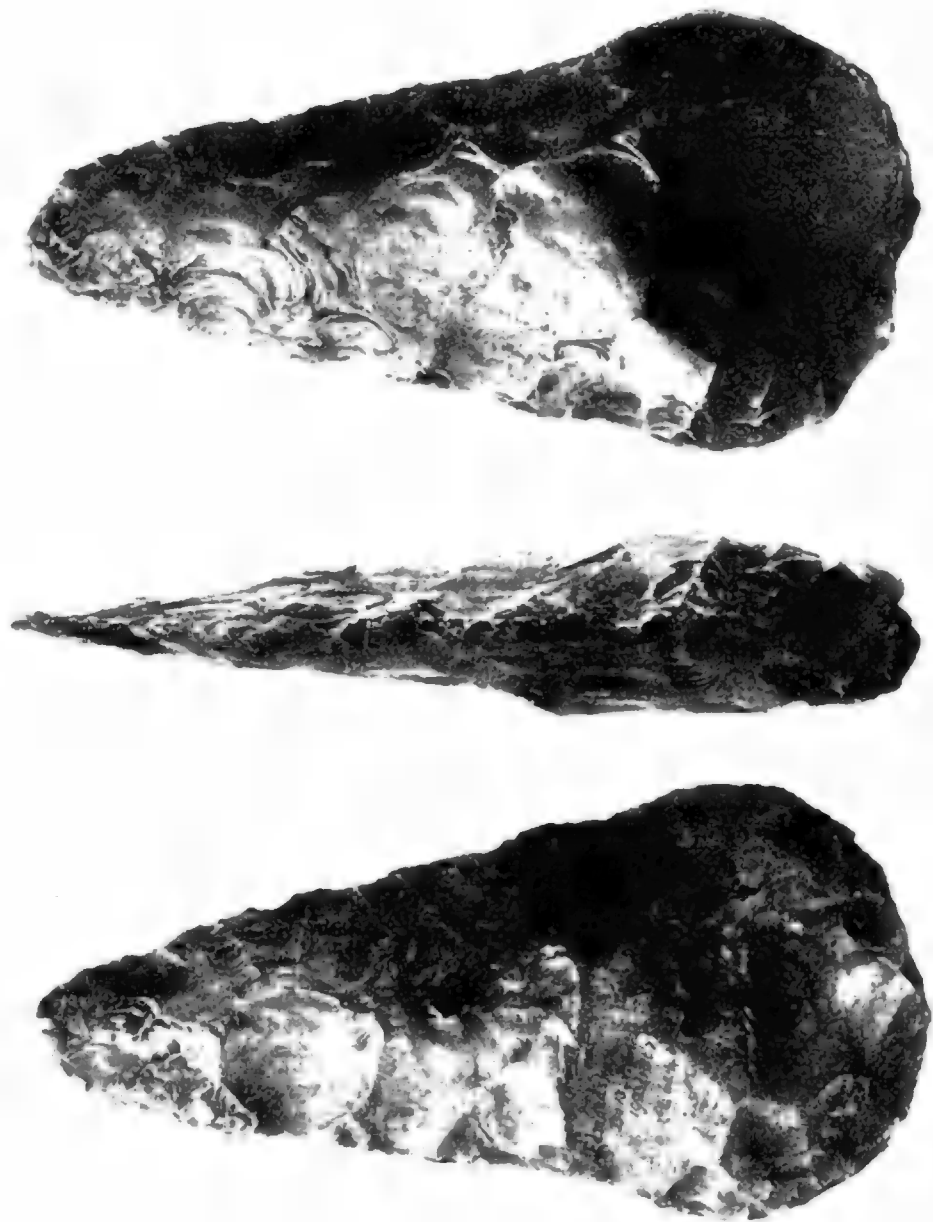


*b*



*c*

XXXIX. *a*. EGYPTIAN GLASS RAM. *b*. ETRUSCAN URN.  
*c*. GOLD ORNAMENT FROM SELSEY



XL. PALAEOLITH FROM DORSET (about 5 : 12)

explicable as tools and more likely to be ornamental than those of normal size. The present example (Pl. XL) is among the largest found in England and indeed in Europe, and measures 11 inches (28 cm.), weighing 4 lb. 3½ oz. Av. (1.94 kg.). It was found at Edmondsham, Dorset, about 1862, by a farmer who used it as a table ornament. He had been a well-sinker, and may have found it deep in the local gravel, but the exact site and circumstances of the discovery cannot be recovered. It was seen in the farm-house and acquired by Rev E. F. Linton in 1902, when he was rector of the parish; and Major E. C. Linton and the Misses Linton have transferred it on loan from their father's collection. The family have repeatedly searched in vain all the gravel-pits in the parish, and no more implements have been found; but whether this specimen was found in or on the gravel, it apparently belongs to the high terrace-gravel of the Salisbury Avon, which flows about five miles to the east, at a level 120 feet below the average height of the gravel at Edmondsham. The gravel capping the hill immediately east of the village just touches 300 feet and is at least 5 feet thick, resting on a hard resisting clay. This hill was classed provisionally with Pistle Down as part of the eolithic terrace of the Avon by Clement Reid in his *Ringwood Memoir* of 1902, p. 43; but the implement here illustrated in three aspects is much later than the Eolithic period, and must be classed as St Acheul, roughly contemporary with the 100 feet terrace-gravels of the Thames. It has a rounded and fairly heavy butt, which retains some crust like the patch on one face; otherwise the surface is lustrous, and yellow to brown in various shades. The sides are straight and fairly even, and there is little trace of rolling; thus its original home was not far off. R. A. S.

#### 107. THE SKARA BRAE VILLAGE IN ORKNEY.

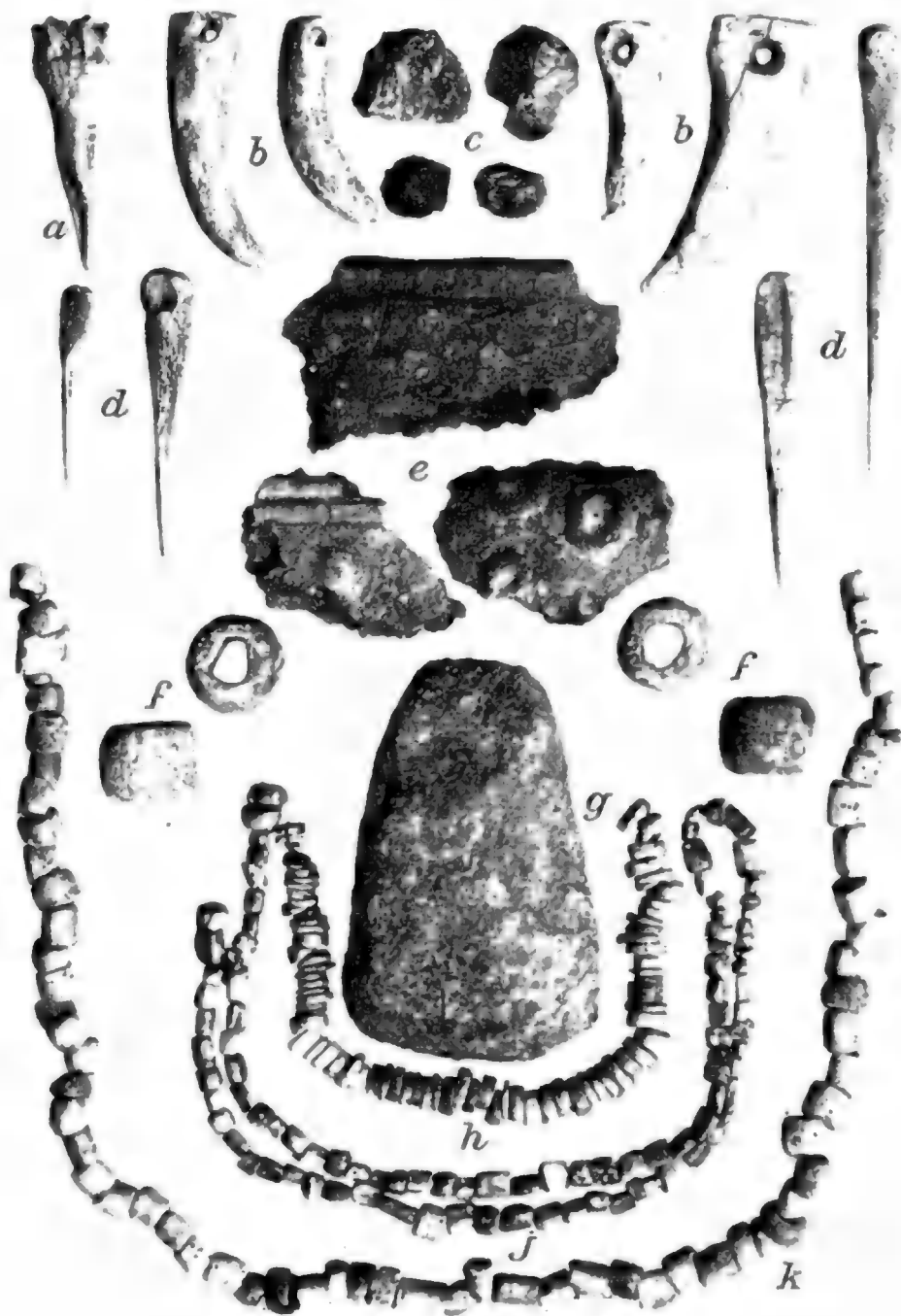
ONLY a few specimens can be illustrated (Pl. XLI) from the primitive dwellings excavated at Skara Brae, Orkney, by Professor Gordon Childe on behalf of H.M. Office of Works. A selection has been presented by the owner of the site, Mr H. W. Scarth. The bulk will be retained by the Museum of Antiquities at Edinburgh. The lack of timber forced the inhabitants to use stone

for building, and a village has been unearthed with stone walling, roofs, and passages, the whole having been obscured by 18 feet of refuse. The settlement is assigned to an indigenous or Pictish population before the arrival of the Brythonic Celts, who were responsible for the Brochs; and a date in the late Bronze Age is the most likely. The yield of small objects was poor, but beads were abundant and were mostly of bone (*f, h, j, k*). Cow's teeth were freely used for this purpose, the root being divided into segments and the pulp-cavity used for stringing, but it is difficult to see how these could be cut without metal tools, and no metal was found on the site. Tusks were also perforated as pendants, and those of the walrus were utilized for this purpose (*b*). Piercing tools (*d*) were made of sheep or goat bones, the condyle being retained in some cases (*a*). Flint and chert were used for small round-scrapers (*c*), and among the polished celts is one of micaceous stone (*g*) which might date from the latest Neolithic period. No complete pottery vessel was found, and none has been built up from fragments; but it is evident that some were of imposing size. The common method was to construct them without the wheel, by piling up a series of rings, and the cylindrical form was prevalent. The three fragments illustrated (*e*) belonged to cooking pots, and are as thick as Bronze Age cinerary urns farther south. Decoration is scarce, but some sherds have grooved geometrical patterns, and several have applied ornaments recalling the 'encrusted' urns in the north and west of the British Isles. The gift includes stone mortars and pestles used for preparing food or pounding oxides for use as paint.

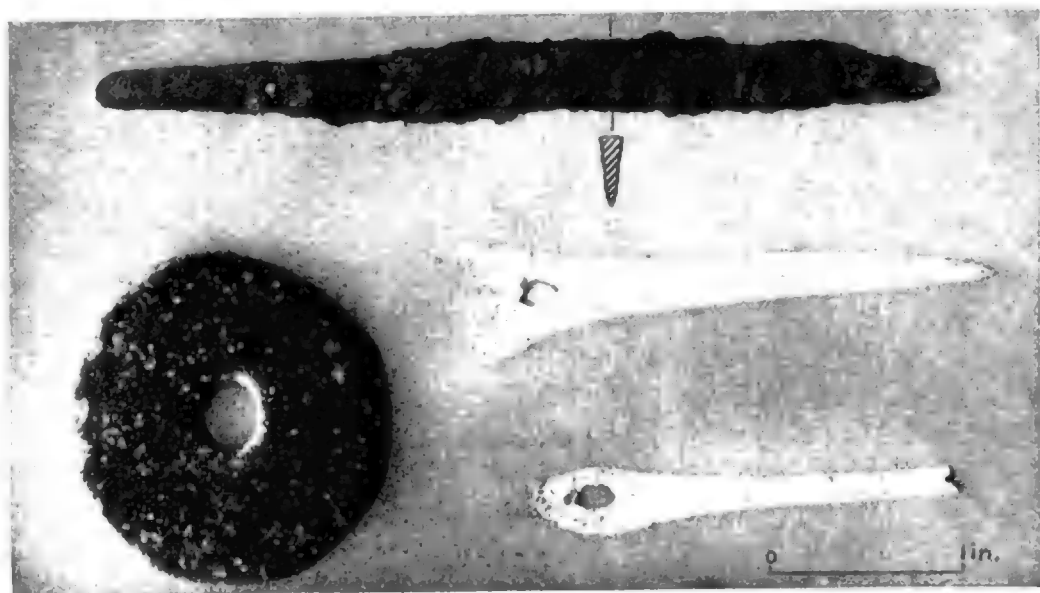
R. A. S.

#### 108. FROM A SAXON WEAVER'S HUT.

**T**HOUGH Anglo-Saxon cemeteries and isolated graves of the pagan period are known in quantity, it is only recently that any trace of contemporary habitations has been noticed; and Mr Thurlow Leeds's excavations at Sutton Courtney, Berkshire, have shown the plan of their huts and the meagre relics to be expected on such sites. Another gravel site has recently been explored near Bourton-on-the-Water, Gloucestershire, by Mr G. C. Dunning, and proved to be a weaver's hut, with hearth and stone seat still recog-



XLI. OBJECTS FROM SKARA BRAE



XLII. TOOLS AND POTTERY FROM A SAXON WEAVER'S HUT

nizable, and the position of an upright loom determined. Objects from it are shown in Plate XLII. Several clay rings were recovered, as at Sutton Courtney, and though these have long been regarded as weights for stretching the warp threads of the loom, their date has only been fixed by these discoveries, and some of the objects associated point to the early years of the seventh century. Two pottery vessels were complete enough to be restored: one is of unattractive form and devoid of ornament, the other is also plain but its form more graceful, and it seems to be an imitation of a common glass pattern, called mammiform, which is well represented from Faversham, Kent. Another case of imitating glass in pottery is a flask of about the same date from Banstead, Surrey (*Surrey Archaeological Collections*, xxxvii, 92). Among the smaller finds may be mentioned a pottery spindle-whorl made from a sherd of grey Romano-British pottery; a small iron knife of the typical Anglo-Saxon pattern with thick back curving to the point; and two bone implements pierced at the broad end, one a needle and the other perhaps a bodkin. Not included in this gift are portions of cooking-pots of primitive type, with lumps and hollows in the surface due to rough moulding and smoothing with the fingers; and a mere fragment of a Roman spoon is another link with the preceding civilization. The Department of British and Medieval Antiquities owes this acquisition to the Trustees of the Christy Fund.

R. A. S.

#### 109. WAX MODELS FOR FLORENTINE COINAGE.

THE Department of Coins and Medals has acquired by a bequest of the late Henry Oppenheimer, which he made through the National Art-Collections Fund, a set of wax models for Florentine coinage of the late sixteenth century (Pl. XLIII).

The models, which were formerly in the Bessborough Collection, are in white on slate background. Two portraits represent the Grand Duke Francesco Maria (1574-87) and Fernando de' Medici (1587-1609); a third portrait has the head broken away. There are various designs, all of St John Baptist excepting two attractive renderings of the Annunciation. None of them, save perhaps the seated, youthful figure of St John at the bottom of the left panel, was used for the



coinage; the designs of the coins, though similar, appear to be the work of an inferior artist. The models, the technique of which is remarkable, are believed to have been the work of Michele Mazzafirri, a Florentine goldsmith and medallist, who worked continuously for the Medici until his death in 1597. These models were exhibited in the Burlington Fine Arts Club's Exhibition of Italian Sculpture, &c., in 1913, and reproduced as Plate LXVII of the Catalogue. They may be compared with the similar models from the Whitcombe Greene Collection recently presented by the Director and illustrated on Pl. XXXVI of this volume of the *Quarterly*.

G. C. B.

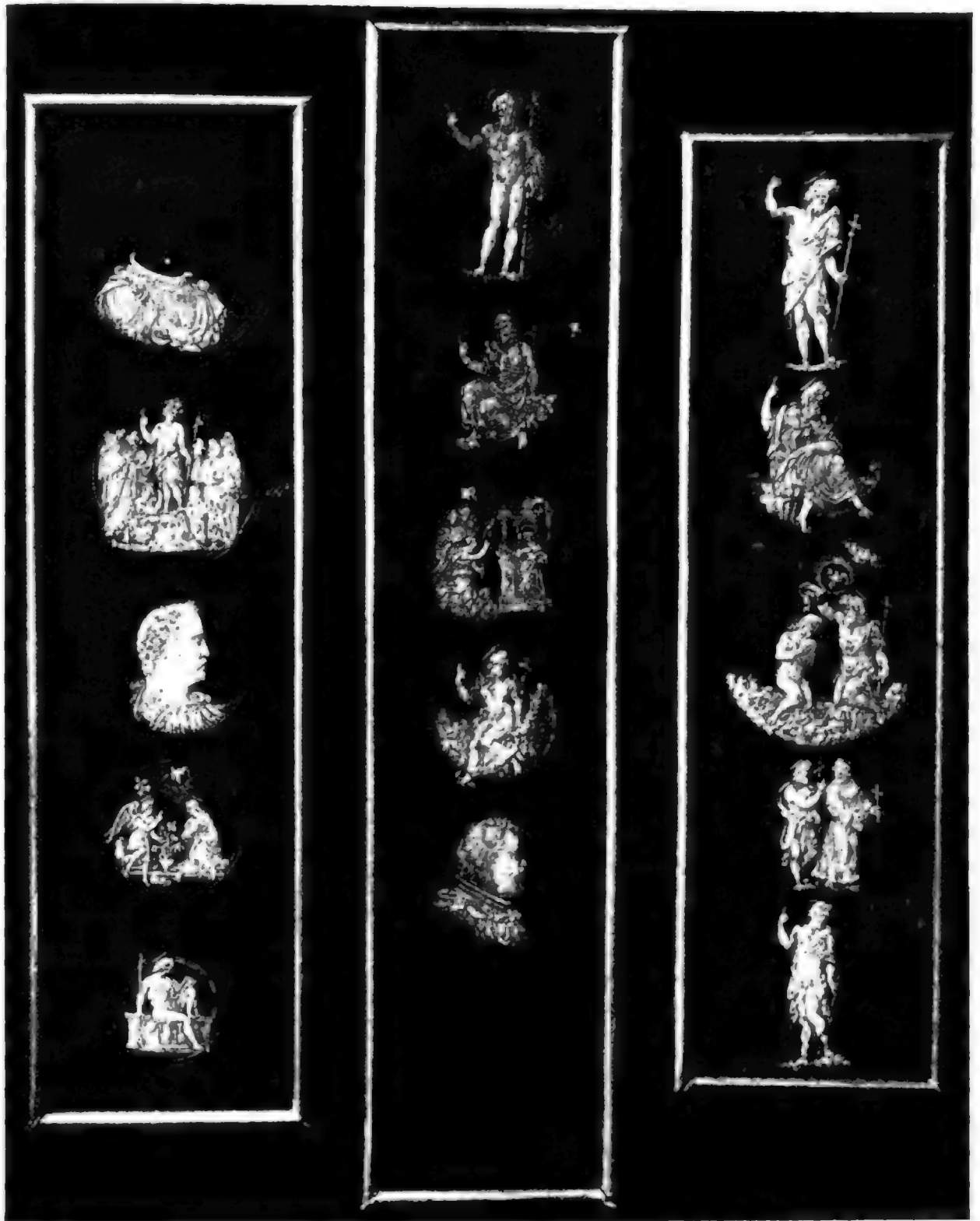
#### 110. ELLAND TREASURE-TROVE.

A SELECTION has been acquired from a hoard of nearly 1,200 silver coins which was recently discovered at Elland in the West Riding of Yorkshire and was deposited at the outbreak of the Civil War. The earliest coins in the hoard were sixpences of Edward VI, and the latest were half-crowns, shillings, and sixpences of the Tower coinage of Charles I, bearing a privy mark, Triangle-in-circle, which was in use in the years 1641-3. It included two shillings of Aberystwyth, where a mint was opened in 1637 for the coinage of Welsh silver. Thomas Bushell, the lessee of the Welsh mines, was given charge of the mint. No coins of the Civil War mints were present in the hoard.

G. C. B.

#### 111. SELSEY TREASURE-TROVE.

A SELECTION of 281 Roman silver coins of the third century A.D. has been made out of a large hoard of nearly 1,000 pieces, found at Selsey in 1932. The hoard contained a fairly representative set of Roman silver types from the reign of Elagabalus to that of Quintillus, including a specially rich series of the Gallic emperor Postumus. There were no coins of great rarity, but the selection made for the Museum included a few uncommon pieces—of Laelian, Marius, and Aemilian—and many minor varieties, useful for filling gaps in the National Collection. A feature of the hoard was the well-preserved silver coating on the latest pieces of the hoard, coins of



XLIII. WAX MODELS FOR FLORENTINE COINAGE



XLIV. CHINESE PORCELAIN  
(MISS ERICA ANDERSON BEQUEST)

Claudius II, Quintillus, and Victorinus, which usually appear as mere copper. In this silvered condition such coins are very rare and a good selection of them was therefore reserved for the Museum.

H. M.

## 112. A BEQUEST OF CHINESE PORCELAIN.

THE chief ceramic acquisition in March was a series of Chinese pottery and porcelain objects bequeathed by the late Miss Erica Rolland Anderson of Bournemouth. It comprises a pottery figure of a bull, a Ting-ware dish and paper-weight of Ting type, a celadon vase, a polychrome porcelain brush-rest, and six pieces of blue and white, mostly of sixteenth-century date.

The bull (Pl. XLIV *a*) is an attractive specimen of the pottery figurines found in Chinese graves. Its dark-grey material, on which are the remains of a white dressing and of red pigment, points to a date in the Six Dynasties, probably during the Northern Wei period (A.D. 386-535). The Wei figures are among the most pleasing of the old Chinese sepulchral wares, modelled as they are with a vivacity and humour which is rarely seen in the buried pottery of earlier or later periods. The T'ang grave figures for instance, though of great interest from the cultural standpoint and in themselves not devoid of charm, are rather stereotyped. They are different, too, in material, having as a rule a white body, with or without a coating of glaze.

The Ting dish (Pl. XLIV *b*), a thirteenth- or fourteenth-century product of the potteries at Tingchow in Chihli, belongs to the moulded class, with ivory white glaze covering a decoration in low relief which consists of peonies and a flying peacock, with a floral border. The paper-weight is in the curious form of a female reclining on a rug-covered seat. It is of complex technique, with a white porcellanous body covered with a dark slip over which is an opaque cream glaze. The details of the rug are scratched through this cream glaze into the dark substratum. The date of this piece and its provenance are uncertain, but it is one of the wares which imitated Ting porcelain and it is perhaps of early Ming date.

The celadon vase, though defective in the neck and shoulder, is interesting because it is evidently a 'waster', or spoilt piece, from the

site of the kilns in the Lung-ch'üan district of Chekiang, the home of the green celadon wares during the Sung and Yüan dynasties. It is of the well-known beaker shape with a belt of peony scrolls in relief on the body and lotus-petal pattern carved round the foot.

The brush-rest is in the form of a conventional range of hills with three peaks, each encircled by a dragon. It is decorated in underglaze blue, with touches of red, green, and yellow enamels; and it has a neatly written mark of the Wan Li period (1573-1619) in an oblong cartouche on the base. Among the late Ming blue and white specimens the most notable are two small dishes with the unusual mark *ho fu chia ch'i* (beautiful vessel for the Ho Palace). The reading 'Ho Palace' is by no means certain and is given provisionally.

R. L. H.

### 113. OTHER GIFTS.

**O**THER gifts reported since the last issue of the *Quarterly* include:

Pedigree of Henry Somerset, 3rd Marquess of Worcester, [1672-82]. *Presented by Mr W. J. Crudgington.*

Letter from David Cox to Henry Pritt, 13 October 1852. *Presented by Miss Dorothy Schofield in memory of her mother, Mrs Emma Tweedale Schofield.*

Papers of Philip Henry. *Presented by Mr T. H. Davies-Colley.*

Papers of Lt-General Oliver Nicolls relating to the court of investigation on the conduct of Lt-General F. St John at the battle of Laswari, 1807-9, and to that on the Convention of Cintra, 1808. *Presented by Major O. C. C. Nicolls.*

Plans and sketch of the Lucky Valley Estate, Clarendon, Jamaica, eighteenth-nineteenth centuries. *Presented by Major H. Howard.*

Psalter and hymnal of the Hospital of the Holy Spirit of Regio del Canino, sixteenth century. *Presented by Mr Warren R. Dawson through the Friends of the National Libraries.*

Two letters from Laman Blanchard and W. Jerdan to Lady Blesington concerning L. E. Landon, and one letter of W. S. Landor to Miss Power. *Presented by Mr C. E. C. H. Burton through the Friends of the National Libraries.*

Correspondence of Matthew Young concerning coins, 1824-6. *Presented by Mr G. Dent.*

Atlas of the Historical Geography of the United States. By Charles O. Paullin. Carnegie Institution of Washington and American Geographical Society of New York, 1932. *Presented by the Carnegie Institution.*

Columbia University. Early Minutes of the Trustees, vol. i, 1755-70. New York, 1932. *Presented by the Columbia University.*

The Plays of Euripides. Translated into English rhyming verse by Gilbert Murray. 2 vols. The Gregynog Press: Newtown. 1931. *Presented by the Misses G. E. and M. S. Davies.*

Christopher Columbus. Documents and Proofs of his Genoese origin. English-German edition, 1932. *Presented by the Mayor of Genoa.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupp VI. Text and Plates. 3 vols. Stockholm, 1932. *Presented by Countess Wilhelmine von Hallwyl.*

Catalogue of Paintings in the collection of the Hispanic Society of America. Compiled by Elizabeth Du Gué Trapier. 3 vols. New York, 1929-32.

Catalogue of Sculpture (thirteenth to fifteenth centuries) in the collection of the Hispanic Society of America. By Beatrice I. Gilman. New York, 1932. *Presented by the Trustees of the Hispanic Society of America.*

Private Papers of James Boswell from Malahide Castle. Vols. 15 and 16. Privately printed, 1932. *Presented by Lt-Colonel Ralph Heyward Isham.*

Arthur Putnam, Sculptor. By Julie Helen Heyneman. Johnck & Seeger: San Francisco, 1932. *Presented by Messrs Johnck & Seeger.*

Monumenta Cartographica Africae et Aegypti. Par Youssouf Kamal. Tome II, fasc. 3 & Tome III, fasc. 2. Privately printed, 1932. *Presented by Prince Youssouf Kamal.*

George Cruikshank's Table-Book. London, 1845. In a 'dentelle' binding by Tout, London. *Presented by Mr Julian Moore.*

Codex Frisianus (Sagas of the Kings of Norway). MS. No. 45 Fol. in the Arnamagnæan Collection in the University Library of

Copenhagen. With an introduction by Halldór Hermannsson. Levin & Munksgaard: Copenhagen, 1932. *Presented by Mr Eynar Munksgaard.*

Landammann Dietrich Schindler. Seine Vorfahren und Nachkommen. Herausgegeben von der Schindler-Stiftung: Zürich, 1932. *Presented by Dr D. Schindler-Huber.*

The Coinage of Japan. By Reginald le May. The Siam Society: Bangkok, 1932. *Presented by the Siam Society.*

Casas y Linajes de Echave y de Laurcain. Vol.ii. Privately printed, 1932. *Presented by the Conde de Urquijo.*

Hugh Lane and his Pictures. By Thomas Bodkin. The Pegasus Press, for the Government of the Irish Free State, 1932. *Presented by the President of the Irish Free State.*

The New Testament in Tamil, translated by J. P. Fabricius. Madras, 1772. 8°. *Presented by Mr T. Maxwell.*

Facsimiles of ancient Japanese manuscripts. *Presented by the Iku-toku Foundation.*

(1) Sun Tzu's *Art of War*, with commentary, and (2) a Chinese medical treatise. *Presented by General Ho Chien.*

Rubbings of Chinese Inscriptions in Korea. *Presented by the Principal, Keijo Imperial University.*

An Anthology of Haiku ancient and modern, by A. Miyamori. Tokyo, 1932. 4°. *Presented by the Japanese Embassy.*

Piero Sansalvadore. Lithograph portrait of Malcolm Salaman. *Presented by Mr Campbell Dodgson, C.B.E.*

E. R. Payne. Six Woodcuts. *Presented by Mr H. C. Marillier.*

Christopher Norton: Sketchbook and four drawings. *Presented by Mrs Hyslop.*

Jean Alex. Steriadi (b. 1880); thirteen lithographs. *Presented by Professor G. Oprescu.*

David Muirhead; two water-colours. *Presented by Mr James Muirhead.*

The same; two water-colours. *Presented by the Misses Muirhead.*

Persian miniature from *Kalila wa Dimna*, about 1500. *Presented by Professor R. A. Dara.*

Phototype reproduction of a Japanese painting of the Mongol In-

vasions, in two scrolls. *Presented by the Toyo Bunko (Oriental Library).*

A clay cup of the Middle Minoan period, from Crete. *Presented by Mr Noel F. Sharp.*

A terracotta group of ■ boy on horseback riding down ■ negro; probably a parody of the Macedonian conquest of Egypt; from Athribis. *Presented by Mr J. Walker.*

A clay base with painted ornament; Centuripe ware, second century B.C. *Presented by Mr E. Hindamian.*

A small collection of Egyptian antiquities, chiefly of the 'pan grave' period. *From the bequest of the late Mr W. W. Loat.*

A scarab of unusual type. *Presented by Mrs Olsey.*

Bone chisel and stone anvil from the hypogeum, Hal Saflieni, Malta. *Presented by Dr Gordon Ward.*

Double seal-matrix of steel with arms and crest of Howard, about 1670. *Presented by Mr Francis Buckley.*

Two hand-axes and series of mesolithic flakes and gravers from Farnham, Surrey. *Presented by Major A. G. Wade.*

Ancient Irish bronze pin, pilgrim's badge in form of hound, and other objects from Bristol Harbour. *Presented by Mr L. A. Lawrence.*

Bone engraved with a human figure, and part of a javelin-head of Upper Palaeolithic date, from Creswell Crags, Derbyshire. *Presented by the Derbyshire Caves Committee, through Mr A. L. Armstrong.*

Series of flints showing the evolution of the 'halb-ert-blade' type, chiefly from Icklingham, Suffolk. *Presented by Mr G. J. Buscall Fox.*

Latten wrythen spoon and another with Virgin and Child knop, both fifteenth century. *Presented by Mr and Mrs Norman Gask.*

Stone axe-head from Hillsea, near Portsmouth, perforated in the middle from face to face, early Bronze Age. *Presented by the Christy Trustees.*

A Chinese porcelain sweetmeat dish of the Wan Li period (1573-1619), decorated in enamels and underglaze blue. *Presented by Mrs Edith C. Anderson.*

A series of tools used in preparing the wax model in bronze casting



by 'cire perdue' method, from Benin. *Presented by Major P. H. G. Powell-Cotton.*

A series of iron spears and a battle-axe from Nyasaland. *Presented by the Executors of Mrs Jane Omond Stevenson.*

A series of ancient pottery figurines and other objects from the Valley of Mexico. *Presented by Lady Geddes.*

Jade tiki, probably eighteenth century, from New Zealand. *Presented by Major-General B. R. Mitford, C.B., C.M.G., D.S.O., F.S.A.*

The dies for a piastre struck by the Khalifa at Omdurman in 1312 A.H. (A.D. 1894). *Presented by Major-General B. R. Mitford, C.B., C.M.G., D.S.O., F.S.A.*

Eight bronze medals struck at the Perth (Western Australia) Mint in 1932. *Presented by the Deputy-Master of the Mint, Perth.*

A set of twelve medals of Napoleon and his family. *Presented by Dr Horace Fagan.*

A medal commemorating the opening of the railway from Rimini to San Marino in June 1932. *Presented by the Consul-General for the Republic of San Marino in London.*

The Watts medal for Geology of the Royal College of Science. *Presented by Professor P. G. H. Boswell, F.R.S.*

Four rare coins of the White Huns, struck in India. *Presented by Mr W. S. Talbot, C.I.E.*

## NOTE

In Volume VII, Part iii, p. 91, acknowledgement should have been made to Miss Constance Fane of the gift of seven theatrical portraits in memory of the Rev H. de Courcelles.

## RECENT PUBLICATIONS

### *The Catalogue of Manuscripts*

A NEW volume of the quinquennial *Catalogue of Additions to the Manuscripts* has recently been published, covering the years 1916-20. Its belated appearance is due in large measure to the arrears of work created by shortage of staff during and immediately after the war. The quinquennium to which it relates included three of the war years, when the cutting down of the Departmental grant

greatly reduced purchasing power; and it is gratifying and not a little remarkable to find how many valuable acquisitions were made during this period. This happy result was largely, though not entirely, due to the generosity of private benefactors, who have so often enriched the Museum collections. The most important benefaction during the years 1916-20 was the bequest by Darea Curzon, Baroness Zouche, who died in 1917, of the splendid series of manuscripts collected by the Hon. Robert Curzon, the author of *Visits to Monasteries in the Levant*. Many of these manuscripts were oriental and have been placed in the Department of Oriental Printed Books and Manuscripts, but those retained by the Department of Manuscripts number no less than eighty-nine. Of these, forty-one, some of vellum and some of paper, are in Greek; they include many volumes of great interest whether for their script, their illuminations, or their contents. The Curzon Collection also included a valuable group of four Slavonic Gospel manuscripts, one of them remarkable for its miniatures, as well as the famous Zouche codex of Mexican picture-writing, which, though catalogued in this volume, has now been transferred to the Department of Ceramics and Ethnography.

Another noteworthy acquisition was the illuminated Psalter of the St Omer family, one of the masterpieces of the East Anglian school (Add. MS. 39810), presented by the late Mr Henry Yates Thompson in 1918, on his eightieth birthday. Illuminated manuscripts indeed, expensive and therefore difficult to acquire as they are, are well represented in the new volume. The Life and Miracles of St Cuthbert (Add. MS. 39943), purchased with the help of the National Art-Collections Fund and individual subscribers, is a noteworthy example of English twelfth-century illumination, as is La Sainte Abbaye (Add. MS. 39843) of French work of a later period, while the Tesoro of Brunetto Latini (Add. MS. 39844) is a welcome representative of the Italian school (A.D. 1425). All these had formed part of Mr Yates Thompson's library. The romance of Fierabras, a French manuscript written and illuminated in England in the middle of the fourteenth century, though not beautiful, is in some ways of exceptional interest; it was purchased from the Bridgewater Fund (Egerton MS. 3028).

Liturgical manuscripts figure largely in this volume, several of them from the library of the Rev E. S. Dewick (died 1917), both by bequest and purchase, others from the Curzon Collection and elsewhere. A tenth-century manuscript of the Latin Gospels from the Mostyn Library (Add. MS. 40000), written probably abroad but from the tenth century onwards preserved in England, was a notable purchase in 1920. Several important monastic manuscripts were bought during the period. A welcome addition to the manuscripts of English medieval literature is a fifteenth-century volume containing a metrical Life of Christ and a metrical Miracles of Our Lady, presented by teachers in American colleges and universities (Add. MS. 39996); and another is a collection of miscellaneous religious pieces (Add. MS. 39574), purchased with the help of contributions collected by the late Sir Israel Gollancz in memory of Henry Benjamin Wheatley. Among other outstanding acquisitions are the original log-book of H.M.S. *Victory* (Add. MS. 39862), presented by Lord Woolavington; the unique manuscript of Blake's *The Four Zoas* (Add. MS. 39764), containing numerous pencil drawings, many of which, though only hasty studies, are of amazing strength and beauty, presented anonymously; drafts, mainly autograph, of Hogarth's 'Analysis of Beauty' (Egerton MSS. 3011-3016); papers of Bishop Berkeley and his family (Add. MSS. 39304-39316), presented by Mrs W. F. Rose, and a long series of Warren Hastings's papers, bequeathed by Miss Marian Winter.

Altogether, despite the difficulties of the period covered, the new volume, for the interest of its contents, well compares with most of its predecessors.

H. I. B.

New facsimile reproductions in colour are two more sheets of Saxton's Maps, viz. Oxfordshire with Berkshire and Buckinghamshire, and Leicestershire with Warwickshire, at 5s. each.

A painting of a Tiger by Ganku (1749-1838) has been added to the reproductions of Japanese paintings (5s.).

A set of six coloured postcards (B 65) illustrating Buddha and Bodhisattvas has been issued at 1s.

## EXHIBITION OF PRINTS AND DRAWINGS

THE Exhibition of the more important prints and drawings acquired during the Keepership of Mr Campbell Dodgson (1912-31) will remain open until the end of the year. It includes a great variety of material, arranged in centuries, and illustrates the wide scope of the late Keeper's taste and learning. French prints and drawings, to which notable additions were made in the period under review, have been given less space than they would naturally have received had the preceding exhibition not been devoted exclusively to French work. Among prints and drawings by Old Masters are remarkable examples such as Dürer's *Bust of a Peasant Woman*, to which Mr Dodgson himself contributed so generously, Holbein's *Head of a Young Man*, and a study for the Sistine *Adam* by Michelangelo; among the old prints the unique fifteenth-century Italian *Descent from the Cross*, and the splendid Venetian woodcut of the *Battle of Zonchio* (1499); while modern work is richly represented in a large selection from the acquisition of the Contemporary Art Society's Prints and Drawings Fund, which was founded and administered by Mr Dodgson.

A guide to the exhibition, with complete list of the exhibits, is issued at the price of sixpence. A. M. H.

## THE BRITISH RECORDS ASSOCIATION

WE are indebted to the Master of the Rolls for the following communication:

"There has been in recent years a great development of public interest in the work done, or to be done, upon Records in England. This has shown itself not only in the much larger number of students who now make use of the facilities afforded by the British Museum or the Public Record Office, and in a correspondingly large quantity of Record material published, mainly by private effort, in this country, but also in a marked increase in the amount of attention bestowed by private persons and public or semi-public institutions of all kinds upon the care and preservation of the documents in their possession.

'The development has not come before it was needed; for this Country, which in spite of losses is still perhaps the richest in Europe in its surviving collections of Public, Local, and Private archives, has done very little by legislation to provide for their security: indeed it might be said that, with the exception of the Acts touching the Records of the Courts of Law and the accumulations of Departments of the Central Government, there had been no legislation of this kind until the important amendment to the Law of Property Act which gave to the Master of the Rolls in 1926 certain powers in relation to Manorial Records. The result of this last has been to add to the existing number of Institutions of all kinds—County Councils, Boroughs, Deans and Chapters, Publishing Societies, Lords of Manors, Public Companies, and so forth—who were already interested in one aspect or another of Record work—a definite body of Repositories (one or more in each County) which have been recognized by Public Authority as suitable for the deposit of Manorial Records, and which will serve also in most, if not in all, cases as centres for the preservation of Local Records of all kinds.

'What was still wanting was an organization which would enable all these persons and institutions to work out for themselves a measure of homogeneity in matters of Record technique; giving them an opportunity of exchanging views, of getting information as to the latest discoveries or inventions affecting the treatment of documents, and of combining, where that is possible and advantageous, for common ends. It is the aim of the *British Records Association*, founded last November, to supply by means of its Annual Conferences and Standing Committees such an organization: and in furtherance of this it has already secured a very influential body of Officers and Members of Council, including official representatives of the Public Record Office and the British Museum and many other important bodies. It is now engaged in obtaining the adhesion of Record Societies and Record Authorities all over the Kingdom as members.

'It is not the intention of the Association to engage in any activities which would overlap those of existing local organizations: but there are one or two which may with advantage be undertaken by a single

central body. A notable example is the preservation of private collections (especially old accumulations from Solicitors' Offices) which would otherwise be dispersed or destroyed, and their distribution to suitable local repositories. This important work, which has been for some years one of the activities of the British Record Society, will now be undertaken by a special Records Preservation Section of the new *Association*.

'The *British Records Association* appeals earnestly for the support of all Institutions and Individuals who are interested in Record work of any kind. The subscription is for Institutions one pound and for Individuals not less than five shillings; and the *Honorary Secretaries*, who may be addressed at the *Institute of Historical Research*, Malet Street, W.C. 1, will gladly give any further information.'





*"A book that is shut is but a block"*

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